



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>



Über dieses Buch

Dies ist ein digitales Exemplar eines Buches, das seit Generationen in den Regalen der Bibliotheken aufbewahrt wurde, bevor es von Google im Rahmen eines Projekts, mit dem die Bücher dieser Welt online verfügbar gemacht werden sollen, sorgfältig gescannt wurde.

Das Buch hat das Urheberrecht überdauert und kann nun öffentlich zugänglich gemacht werden. Ein öffentlich zugängliches Buch ist ein Buch, das niemals Urheberrechten unterlag oder bei dem die Schutzfrist des Urheberrechts abgelaufen ist. Ob ein Buch öffentlich zugänglich ist, kann von Land zu Land unterschiedlich sein. Öffentlich zugängliche Bücher sind unser Tor zur Vergangenheit und stellen ein geschichtliches, kulturelles und wissenschaftliches Vermögen dar, das häufig nur schwierig zu entdecken ist.

Gebrauchsspuren, Anmerkungen und andere Randbemerkungen, die im Originalband enthalten sind, finden sich auch in dieser Datei – eine Erinnerung an die lange Reise, die das Buch vom Verleger zu einer Bibliothek und weiter zu Ihnen hinter sich gebracht hat.

Nutzungsrichtlinien

Google ist stolz, mit Bibliotheken in partnerschaftlicher Zusammenarbeit öffentlich zugängliches Material zu digitalisieren und einer breiten Masse zugänglich zu machen. Öffentlich zugängliche Bücher gehören der Öffentlichkeit, und wir sind nur ihre Hüter. Nichtsdestotrotz ist diese Arbeit kostspielig. Um diese Ressource weiterhin zur Verfügung stellen zu können, haben wir Schritte unternommen, um den Missbrauch durch kommerzielle Parteien zu verhindern. Dazu gehören technische Einschränkungen für automatisierte Abfragen.

Wir bitten Sie um Einhaltung folgender Richtlinien:

- + *Nutzung der Dateien zu nichtkommerziellen Zwecken* Wir haben Google Buchsuche für Endanwender konzipiert und möchten, dass Sie diese Dateien nur für persönliche, nichtkommerzielle Zwecke verwenden.
- + *Keine automatisierten Abfragen* Senden Sie keine automatisierten Abfragen irgendwelcher Art an das Google-System. Wenn Sie Recherchen über maschinelle Übersetzung, optische Zeichenerkennung oder andere Bereiche durchführen, in denen der Zugang zu Text in großen Mengen nützlich ist, wenden Sie sich bitte an uns. Wir fördern die Nutzung des öffentlich zugänglichen Materials für diese Zwecke und können Ihnen unter Umständen helfen.
- + *Beibehaltung von Google-Markenelementen* Das "Wasserzeichen" von Google, das Sie in jeder Datei finden, ist wichtig zur Information über dieses Projekt und hilft den Anwendern weiteres Material über Google Buchsuche zu finden. Bitte entfernen Sie das Wasserzeichen nicht.
- + *Bewegen Sie sich innerhalb der Legalität* Unabhängig von Ihrem Verwendungszweck müssen Sie sich Ihrer Verantwortung bewusst sein, sicherzustellen, dass Ihre Nutzung legal ist. Gehen Sie nicht davon aus, dass ein Buch, das nach unserem Dafürhalten für Nutzer in den USA öffentlich zugänglich ist, auch für Nutzer in anderen Ländern öffentlich zugänglich ist. Ob ein Buch noch dem Urheberrecht unterliegt, ist von Land zu Land verschieden. Wir können keine Beratung leisten, ob eine bestimmte Nutzung eines bestimmten Buches gesetzlich zulässig ist. Gehen Sie nicht davon aus, dass das Erscheinen eines Buchs in Google Buchsuche bedeutet, dass es in jeder Form und überall auf der Welt verwendet werden kann. Eine Urheberrechtsverletzung kann schwerwiegende Folgen haben.

Über Google Buchsuche

Das Ziel von Google besteht darin, die weltweiten Informationen zu organisieren und allgemein nutzbar und zugänglich zu machen. Google Buchsuche hilft Lesern dabei, die Bücher dieser Welt zu entdecken, und unterstützt Autoren und Verleger dabei, neue Zielgruppen zu erreichen. Den gesamten Buchtext können Sie im Internet unter <http://books.google.com> durchsuchen.

Educ T 1834.370.442



Harvard College Library

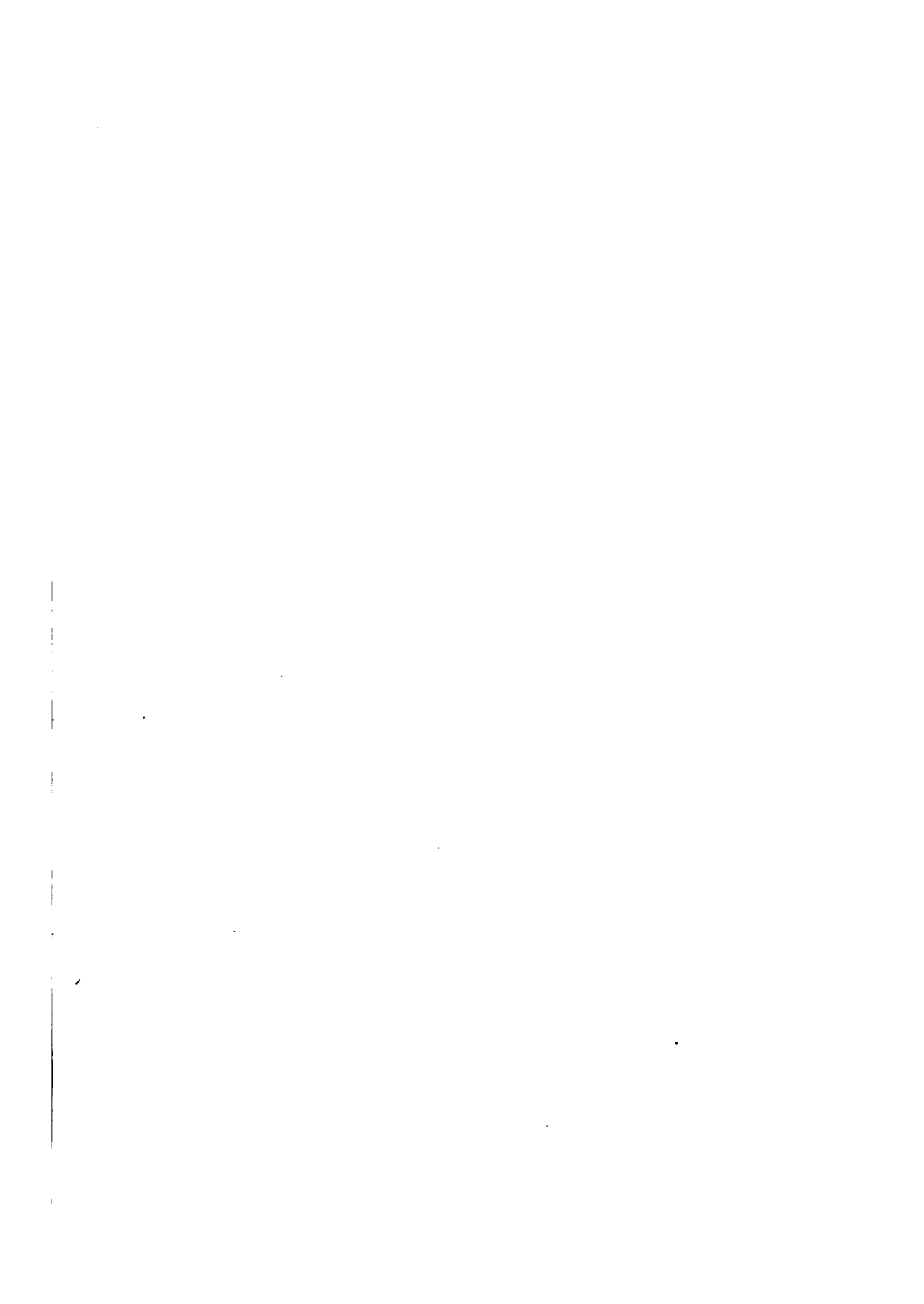
FROM

Harold V. V. Fay

H. Fay
1912



3 2044 102 866 142





Johann Wolfgang Goethe.

Heath's Modern Language Series

Goethes Faust

EDITED BY

CALVIN THOMAS

PROFESSOR OF GERMANIC LANGUAGES AND LITERATURES, COLUMBIA UNIVERSITY

VOLUME I: THE FIRST PART

BOSTON, U. S. A.

D. C. HEATH & CO., PUBLISHERS

1910

Edue T 1834.370.442
✓



Harald V. V. Fay

Copyright, 1892,
D. C. HEATH & Co.

PREFACE.

IN undertaking this edition of *Faust* I was actuated chiefly by a desire to promote the study of the poem as a whole. It is not the place here to discuss the misconception which has prevailed so long, and to some extent still prevails, concerning the Second Part of Goethe's masterpiece. Enough that it *is* a misconception to regard it as a mass of riddles, allegories and deep abstractions requiring some sort of occult wisdom for their 'interpretation.' It is a mistake, too, to regard it as in any sense a senile afterthought, or as the product of decadent poetic powers, or as uninteresting. Let it not be supposed, either, that these sweeping statements of mine are only the confident proclamations of a new mystagogue who thinks that *he* has found the key. For the simple truth is that no key and no special order of intelligence are needed. The Second Part of *Faust*, to be sure, is not literature for children, or for the weak-minded, or for the very indolent, but—neither is the First Part. I only wish to urge here that any one who reads and enjoys the First Part (by which I mean the whole First Part and not simply the love story), should be able to read and enjoy the Second Part also. If he fails at first, his failure will be due probably to one of three causes: either he lacks interest in some of the large ideas that interested the maturer Goethe; or he has not made himself sufficiently at home in that dream-world of tradition which underlies the Faust-drama, or, possibly his vision has been obfuscated by one or more of those well-meaning but misguided persons whom the

late Friedrich Vischer called *allegorische Erklärungsphilister*. In any of these cases let him first correct the personal difficulty—a thing not hard to do—and then let him read the Second Part of *Faust* as he reads other good poetry: with a free play of intelligence to respond to its infinite suggestiveness, but without ever imagining that the text is a Chinese puzzle. Doing so he will find that he has gained a permanent source of high enjoyment—enjoyment of a kind (if his experience is at all like my own) that he will soon come to prefer greatly to that derivable from the painful tragedy of sin and suffering with which the First Part closes.

As to the animating spirit of my work it is needless to speak at length; that will appear best from the work itself. I have wrought as a philologist and a lover of definiteness. Taking for granted the fascinating power of *Faust* I have made it my aim to contribute to the understanding of it rather than to inculcate any particular views with regard to it. I have not been troubled by the solicitude one sometimes hears of in these days, that preoccupation with philological details, i. e., the attempt to get accurate knowledge of the particular matter in hand, could by any possibility in the long run injure the philosophical and æsthetic appreciation of the whole. On the other hand a multitude of warning examples made it both easy and necessary to keep in mind the dangers that arise from importing one's own 'philosophy' into the poem in advance of a careful historical study of its genesis and a thorough philological mastery of the text.

My text aims to be an exact reprint of the Weimar edition. I hesitated somewhat about the use of the official spelling, but decided not to introduce it. I do not see how it is possible to devise sounder principles for the recension of Goethe's text than are those adopted by the Weimar editors. To depart from these

principles in the matters of spelling and punctuation would have been opening the door to subjective caprice without accomplishing any discernible good whatever.

I have of course endeavored to profit by the labors of preceding editors, critics and expounders, of whom a list of the more important will be found in an appendix. In dealing with a subject like *Faust*, about which such mountains of literature exist, it is, in general, possible to attain originality only at the expense of either truth, usefulness or importance; and my aim has been to be useful rather than to seem acute or learned. I have, however, from first to last tried to work independently, i. e., to go to first-hand sources of information and derive from them my knowledge and my impressions. In the notes I have as a rule avoided controversy and the rehearsal and discussion of conflicting views. My method has been to form my opinion from the data, then to read what the various commentators have to say, changing my own opinion where necessary, and then to present my final conclusion without argument. In dealing with matters of fact which I could verify I have not always been particular to name the writer who first called my attention to the primary source of information, but have proceeded, like most of my predecessors, on the Roman maxim *quod bene dictum est meum est*. On the other hand, in dealing with matters of opinion, or of fact that I could not verify, I have endeavored always to acknowledge all real obligation. Everywhere I have essayed the utmost brevity consistent with a satisfactory treatment of real difficulties. I have tried to waste no words in trivial, obvious or useless comment. Citations possessing only a curious or erudite interest, but not needed for scientific illustration, have not been admitted. I have also avoided any attempt to do the work of an etymological dictionary or a historical grammar.

According to my conceptions the one great purpose of the editor's notes to a classic should be to help the reader enter more perfectly than he otherwise might into the thought and feeling of the author. Philological lore which would have been news to the author and does not contribute to a proper understanding of the author's meaning, is, in general, out of place and entitled to no better name than pedantry. The rule is, however, subject to this limitation: peculiarities of diction, which pertain to the author's individual style (the style is the man), may properly be made the subject of brief philological comment for the purpose of giving the reader, so far as may be, the author's exact point of view.

CALVIN THOMAS.

ANN ARBOR, MICH., August, 1892.

PREFACE TO THE REVISED EDITION.

In this second edition I have tried to correct the mistakes of the first and in other ways to bring the book up to date. The Introduction has seemed to require but little change. I have been criticised for dealing too briefly with certain topics, such as the historical Faust, the growth of the legend, and Lessing's *Faust*, but this criticism is not well grounded. My work being intended primarily for college students, brevity with regard to unessentials was an important part of my plan. Now the topics just mentioned are interesting enough in their way, but Goethe knew nothing about them. If an authentic biography of the old magician should be discovered, there is no reason to suppose that it would throw any light on Goethe's poem. So also Lessing's *Faust* is a subject by itself. There is no evidence that it ever influenced Goethe.

In the Notes the changes are much more numerous and important. Corrections that have been suggested to me by letter or in published reviews have been introduced wherever I have been convinced. Among those who have put me under special obligation are Prof. Witkowski of Leipzig, Dr. Blau of Bryn Mawr, and Prof. Senger of California. I do not flatter myself, however, that these friends or any one else in the wide world will be entirely satisfied with my Notes even in their revised form. *Faust* is a very difficult subject for the commentator. It teems with words and phrases the meaning of which is uncertain and which are differently understood by the most competent experts. Every German reads the poem, and every German, as Scherer once remarked in an essay, has his own Goethe. He is also apt to be sustained and soothed by an unfaltering trust that *his* Goethe is the only true one. Now an American whose feeling for the German language is an acquisition of adult life would naturally like to defer to those who should know better than he; but what shall he do when his natural counsellors fall out and take to berating one another? What I have done is to weigh and decide according to my best judgment. I am well aware that in some cases the decision is only too vulnerable.

The most important contributions to Faust-scholarship since the appearance of my first edition are the works of Collin, Baumgart, Valentin and Witkowski, and the third edition of the Göchhausen *Faust* with its valuable Introduction. It is pleasant to notice a tendency to emphasize once more the artistic unity of *Faust*. In this general attitude of mind I am quite at one with the writers named, though sometimes at variance with them in regard to particular lines of argument. The familiar comparison of

Faust to a mosaic has a certain value. When one looks at it very closely with a philological magnifier, one sees various imperfections; the pieces are not always perfectly fitted, the colors are sometimes out of harmony. But when we step back far enough to see the work as a whole, its general design becomes perfectly obvious and the little imperfections fade out of sight or no longer offend the eye. But shall we then deny that they exist, and be over anxious to explain them away? There are those who seem to feel that what we call artistic unity must involve perfect congruity in every detail. For them even the 'Intermezzo' is sacrosanct; it must be shown to be just the right thing in the right place or else the whole *Faust* is a failure. But this is going too far. The student of *Faust* must learn to pick his way discreetly between the *Widerspruchsphilister* and the *Einheitsphilister* without being taken in by either of them. I may be pardoned for thinking that my edition will help him.

C. T.

NEW YORK, June, 1898.

INTRODUCTION.

I.

PRELIMINARY REMARKS UPON *FAUST* AND THE STUDY OF *FAUST*.

IT was as early as 1769 that the mind of Goethe, then a youth of twenty, began to be teased by the alluring problem of a Faust-drama. After musing on the subject some three or four years, he put pen to his work, little thinking, as he did so, that this particular poetic project would be the great task of a long lifetime, and would leave his hands some sixty years hence as the masterpiece of his country's poetry.

The general conception of the proposed drama, he tells us, lay clear in his mind at an early date; but from the first his procedure was unmethodical. The legend yielded, or could be made to yield, a hint for every mood: poetry, pathos, humor, satire, hocus-pocus — all were there. And so he worked in a desultory way, writing a passage here and a passage there, now a soliloquy, now a song, and again a bit of dialogue or a succession of dialogues, according as he had caught the vision of this or that interesting situation. Thus, without concern for acts or for a logical development of his plan, he allowed his work to take shape in a series of pictures, leaving the intervals to be filled in by the imagination. In this way a number of pictures (we may call them 'scenes') had been written down previous to his settlement at Weimar in November, 1775.

Then came a period in which the temper and circumstances of the poet were unfavorable to the continuation of the work. In 1788-9 a little more was written, and a part of the scenes on hand were revised for publication. These appeared in 1790 under

the title of *Faust. Ein Fragment*. In 1797 the task was again resumed and during the next four years it made considerable progress. The work done at this time consisted partly in the writing of new scenes, partly in the revision and expansion of scenes already written but not published, and the welding of this new matter to the scenes of the published Fragment. During this process Goethe discovered that he could not complete his design within the limits of a single drama and so decided to publish, provisionally, a First Part. This First Part, still far from containing all that he had then written on the Faust-theme, appeared in 1808 under the title *Der Tragödie Erster Theil*.

Then ensued a long period of stagnation. At last, in 1825, *Faust* was again taken up to become, now, its author's chief occupation during his remaining years. The work done at this time was similar to that of 1797-1801, save that the proportion of entirely new matter added was much greater. Goethe died in March, 1832. The Second Part of *Faust* appeared in 1833.

The production that came into existence in this way holds a unique position in literature, there being nothing of its own kind with which to compare it. As a serious dramatic poem based on a tragical story and leading up to the death of its hero, it was called by Goethe a 'tragedy,' though the ordinary canons of tragedy do not, in the main, apply to it. On account of the magnitude of its scope it is often compared with the *Divine Comedy* of Dante. In some respects it resembles a medieval 'mystery.' But whatever it be called and however opinions may differ with respect to this or that detail, it is beyond question the most important monument of German poetry. No other is so much quoted by German writers, so much discussed by German scholars, so vitally related to the intellectual life of the new Germany.* Nor is it simply a national

* Egelhaaf, *Grundzüge der deutschen Literaturgeschichte*, p. 112, speaks of *Faust* as "das Werk, ohne das unser Volk seine Kultur, der Einzelne sein eigenes Geistesleben sich kaum denken kann."

poem. In proportion as the genius of Goethe has of late won universal recognition, so *Faust*, as the most complete revelation of his mind and art, has become a world-classic whose power is felt everywhere by 'those that know.'

On account of this exceptional character the study of *Faust* is a difficult and peculiar study. The poem contains but little of abstruse thought—for Goethe was no 'metaphysician,'—but it does take us sooner or later into almost every conceivable sphere of human interest. Thus the philological reading of the text with its peculiarities of form and expression, its folk-lore and antiquities, its reminiscences of reading and observation, its frequent excursions into unfamiliar regions of thought, feeling and poetic vision, constitutes a task to which modern literature since Dante offers no parallel. And when the difficulties of the text are overcome, then there is the poem as an entirety. In a very real and important sense it has unity, and so must be studied as an artistic whole. At the same time it is by no means free from incongruities. Moreover, owing partly to its slow and desultory genesis, partly also to the very nature of the subject and of the poet's plan, different portions differ greatly in matter and style and in the kind of appeal they make to the reader's interest. The comprehension of these various parts, both in themselves and in their relation to the whole, is an important part of the study.

But the essential character of *Faust* is its symbolism, which presents living issues of modern culture in a setting of old popular legend. To acquire a right feeling for this symbolism, so as to make of it neither too much nor too little, so as to get out of the poem in the reading just what its author put into it, no less and no more, this is what is hardest and at the same time most vitally important. To aid here is the chief purpose of this Introduction. This object will be attained best, however, not by discussing symbolism in the abstract, but by describing minutely the genesis of the poem. To know what Goethe put into *Faust* we must study

the origin of its different portions in connection with his contemporary moods and experiences. To understand the poetic artist we must first know the man thoroughly and then — watch him at his work. This is simply to follow his own well-known rule:

Wer den Dichter will verstehen
Muß in Dichters Lande gehen.

A famous passage from *Dichtung und Wahrheit* will serve as a convenient starting-point. In speaking of his first intimacy with Herder at Strassburg, which began in September, 1770, Goethe writes:

‘Most carefully I hid from him my interest in certain subjects that had taken root with me and were now little by little trying to develop themselves into poetic forms. These were *Götz von Berlichingen* and *Faust* . . . The significant puppet-play legend of the latter echoed and buzzed in many tones within me. I too had drifted about in all knowledge and early enough had been brought to feel the vanity of it. I too had made all sorts of experiments in life and had always come back more unsatisfied and more tormented. I was now carrying these things, like many others, about with me and delighting myself with them in lonely hours, but without writing anything down. Especially, however, I hid from Herder my mystic-cabbalistic chemistry and what pertained to it, though I was still fond of busying myself with it in secret in order to develop it into a more consistent form than that in which it had come to me.’*

This passage calls for a retrospect in two directions. First we must see what that ‘puppet-play legend’ was that had so impressed Goethe in his youth. Then we must inquire into those personal experiences which led him to see in *Faust* a symbol of himself.

* *Werke*, XXVII., 320. (References to Goethe’s works are, wherever possible, to the Weimar edition now appearing. *Werke* means the ‘works’ proper, or first ‘Abtheilung’ of the edition; *Naturwissenschaftliche Schriften* the second, *Tagebücher* the third, *Briefe* the fourth. Whenever the needed volume of the Weimar edition is not yet out, the Hempel edition will be referred to.)

II.

THE DATA OF THE LEGEND.

The puppet-play referred to by Goethe was an outgrowth of an earlier popular drama performed by actors of flesh and blood. This popular Faust-drama made its appearance about the beginning of the seventeenth century, but in order to understand its character we must go still further back to the origin of the Faust-legend itself.

Of the actual personage whose life gave rise to the legend very little is known; it has even been argued that the whole tradition is mythical. Modern scholars are well agreed, however, on the strength of three or four notices found in the writings of men who claim to have known Dr. Faust, that there was a man of that name who went about Germany in the first half of the sixteenth century and passed himself off on credulous people as a great magician. Philip Begardi, a physician who published an *Index Sanitatis* at Worms in 1539, speaks of Faust in this work as a notorious charlatan who had travelled about the country 'a few years ago,' calling himself *philosophus philosophorum*, etc., and cheating people out of their money by fortune-telling, necromancy, magical healing and the like. Begardi was acquainted with many people who had been deluded by Faust's large promises and small performance.*

In an age when every one believed in magic it was natural that people should soon begin to credit Faust with actually doing the kind of things he said he could do.† Thus, even in his lifetime, his name came to be associated with marvellous feats of magic; and

* The historical Faust does not greatly concern us. The notices relating to him can be found in many places; e. g., in the essay of Düntzer upon the Faust-legend, published in Vol.V., of Scheible's *Kloster*, in the same writer's Introduction to his commentary upon Goethe's *Faust*, and in Kühne's 'Programm' *Über die Faustsage*. — For exact bibliographical data concerning books referred to in this Introduction and in the Notes see Appendix I. at the end of the volume.

† Cf. Scherer, *Das älteste Faust-Buch*, p. vi-vii.

when, about the year 1540, he met with a violent death under obscure or mysterious circumstances, the mythopoeic imagination of the people was ready with its explanation: he had been carried off by the devil whose aid had enabled him to do his wonders. The myth once started, Faust speedily became a new representative of a type long familiar to European superstition, the type, namely, of the wicked magician who, for some transitory favor of pleasure, power, knowledge or the like, 'sells his soul to the devil. What was in circulation about former copartners of the devil began to be repeated, with local additions and variations, concerning Faust.* Thus grew up a mass of fables which, toward the end of the century, were collected, put together into something like a narrative and published as a *Historia von D. Johann Fausten dem weitbeschreyten Zauberer und Schwartzkünstler*.† This book appeared in 1587, at Frankfurt-on-the-Main. Its publisher was Johann Spies, who says in a preface that he had the manuscript from 'a good friend in Speyer.' The unknown author, apparently a Lutheran pastor, writes with a very definite and intensely serious purpose, which is to warn his readers against magic and the black art. The book is full of Bible quotations and bears on its title-page the motto: 'Resist the devil and he will flee from you.' The story told is in brief this:

* The following quotation will serve to show at once how early the legend had taken shape and in what kind of soil it grew. It is from the *Sermones Convivales* of the Basel preacher Johann Gast. The book was printed in 1543. Gast writes of Faust: 'I dined with him in the great college at Basel. He had given the cook birds of different kinds to roast. I do not know how he got them, since there were none on sale at the time. He had a dog and a horse which, in my belief, were devils, as they could do everything. Some said the dog occasionally took the form of a servant and brought him food. The wretch met a terrible end, for he was strangled by the devil.' Later notices also give to Faust a 'black dog which was the devil.'

† Of the original Faust-book, first edition, there are now known to exist, according to Engel, *Zusammenstellung der Faust-Schriften*, p. 59, only five copies. It is, however, obtainable in various reprints: (1) in facsimile, *Das älteste Faust-Buch, mit einer Einleitung* von Wilhelm Scherer, Berlin, 1884; (2) *Das älteste Faustbuch, mit Einleitung und Anmerkungen* von August Kühne, Zerbst, 1868; (3) *Das Volksbuch vom Doctor Faust*, in Braune's *Neudrucke deutscher Literaturwerke*, Halle, 1878.

Faust, the son of a peasant living near Weimar, is brought up by a rich uncle at Wittenberg, where, in due time, he studies theology at the university and takes his degree with distinction. Being, however, of a 'foolish and arrogant' (*we* should say, a bold and original) mind, he gets the name of 'speculator,' and begins to study books of magic. Soon he repudiates the name of a '*theologus*' and becomes a '*Weltensch*,' calls himself a 'doctor of medicine,' 'astrologer,' etc., and goes about healing people with herbs, roots and clysters. Having thus 'taken eagles' wings to himself, and resolved to search into all things in heaven and earth,' he carries his madness to the extent of trying to evoke the devil. Going into the woods near Wittenberg, at night, he succeeds, after much ado, in raising a subordinate devil who appears in the guise of a monk. Faust demands that this spirit shall come to his house the next day at midnight, which the spirit does. Then, after various preliminary 'disputations,' in one of which the spirit gives his name as Mephostophiles,* the pair enter, at Faust's solicitation, into an agreement. Mephostophiles agrees to bestow upon Faust the form and nature of a spirit, to be his faithful and obedient servant, to come to his house whenever wanted, and there either to remain invisible or to take any desired shape. In return, Faust agrees that after a certain period, fixed later at twenty-four years, he is to belong to the devil, and that meanwhile he will renounce the Christian faith, hate all Christians, resist all attempts to convert him, and sign this covenant with his own blood.

For a while Faust remains at home seeing no one but Mephostophiles and his famulus, an 'insolent lubber' called Christoph Wagner, who had formerly been a worthless vagabond. At first Mephostophiles amuses Faust and Wagner (who is in his master's secret) with various manifestations, and feeds them on princely food and drink purloined from the neighboring castles. So Faust leads 'an epicurean life' day and night, ceases to 'believe in God, hell, or devil,'† and 'thinks that soul and body die together.' He desires a wife, but marriage being a Christian ordinance, the devil objects and finds other ways to gratify his lust. He also provides a great book dealing with all sorts of magic and 'nigromancy.' Faust's curiosity being excited, he asks his familiar all sorts of questions con-

* On the forms of the name see note to line 242†, of the text.

† Chap. X. This curious feature of the legend which makes Faust skeptical with regard to hell and the devil even while he is on intimate terms with an envoy of hell and is daily doing wonders in the devil's name, is worthy of special notice.

cerning the spirit-world. Long 'disputations' ensue respecting hell, the hierarchy of devils, the fall of the recreant angels, etc. Mephostophiles' account of Lucifer's former estate brings Faust to tears of remorse over his own folly; still he will not repent and return to God and the church, but persists „in allen seinen opinionibus und Meinungen.“ Presently the devil refuses to answer further questions, whereupon Faust becomes a calendar-maker, and turns his attention to physics and astronomy. In such pursuits seven years pass.

In the next eight years we hear of only two adventures. Faust desires to visit hell, and Mephostophiles brings it about that Beelzebub calls for him at midnight, takes him up into the air in an ivory chair, puts him asleep and lets him dream of hell in the belief that he is really there. Afterward he ascends into the sky in a car drawn by dragons and spends a week among the stars. In the sixteenth year he conceives a desire to travel on earth; so Mephostophiles converts himself into a 'horse with wings like a dromedary,' and bears him to all parts of the world. In this way he visits many lands, seeing their sights, enjoying their pleasures, and performing all sorts of conjuror's tricks. At Rome he plays pranks upon the pope. At Constantinople he visits the Sultan's harem in the role of Mahomet. At the court of Charles V. he counterfeits the forms of Alexander the Great and his wife. Again he conjures a stag's horns upon the head of a knight, swallows a peasant's cart-load of hay, and saws off his own leg and leaves it in pawn with a Jew. Toward the end he spends much time in revelry with certain jolly students. On one occasion some of these wish to see Helena of Greece, whereupon Faust produces her for their diversion. Later he takes Helena as a concubine and has by her a son Justus Faust, who foretells future events for his father.

As the end of his career approaches Faust regrets his bargain and bewails his fate in bitter tears and lamentations. The devil tries to console him, but insists inexorably on the contract. On the last day of the twenty-four years, having previously willed his property to Wagner, Faust goes with his boon companions to an inn near Wittenberg, treats the company to good food and wine, informs them ruefully of his situation, and tells them that the devil is to come for him at midnight. They then separate. At the hour named the students hear a terrible sound of hissing and whistling, and in the morning on going to look for him they find 'no Faust,' but only his mangled body lying on a heap of refuse.

The gist of this story, as seen by those who created it, is the awful fate of a bad man who is led by the study of magic into dealings with the devil. The league with the devil is not the root, but the fruit of Faust's badness, which consists, primarily, in an unholy intellectual curiosity. A promising theologian, he is not content with traditional theology, but wishes to know 'all things in heaven and earth.' This desire itself is sinful. Men should be content with what is revealed in the Word. Faust essays to get the desired knowledge by the study of magic, but this study is sinful. Knowledge and power may, to be sure, be got in that way, but they are got by the devil's help and men are commanded to resist the devil instead of making friends with him. Hence the logic of the catastrophe. Faust's wicked desire is gratified. For a while he lives as a superior being and lords it over time and space. But he does this by the devil's aid and the devil must have his pay, and his pay is the soul of his dupe.

Speaking broadly and from a modern point of view,* what we see in the Faust-legend is the popular Protestant theology of the Reformation period expressing itself upon the great intellectual movement of the Renaissance; upon the new spirit of free inquiry, of revolt against narrow traditions, of delight in ancient ideals of beauty. Faust is a representative of this spirit. It might seem at first as if there were but little likeness between him and the great humanists, but there are two traits which connect him with them, namely, his interest in secular science and his love of antique beauty. The lovely pagan Helena, as well as physics and astronomy, is one of the devil's tools for entrapping the soul of Faust. In this connection it is noteworthy that a very early tradition connects Faust with the University of Erfurt, then the great seat of German humanism.† There he is represented as lecturing upon

* On the historical import of the Faust-legend, cf. Erich Schmidt, *Charakteristiken*, pp. 1-37, Kuno Fischer, Goethe's *Faust*, p. 21, ff., and Scherer's Introduction to his facsimile edition of the original Faust-book.

† Cf. Scherer, *Geschichte der deutschen Litteratur*, p. 273.

Homer and calling up the shades of Homeric heroes to illustrate his lecture. Again he participates in a discussion on the utility of Latin comedy as reading-matter for the schools. In this Faust we see a genuine colleague of the humanists.

Thus it would seem as if the legend, in working out the character and career of Faust, had intentionally made him a wicked secular counterpart to Luther. At least the parallel, as drawn by Scherer,* is very striking. Both Luther and Faust are occupied with the old humanities at Erfurt, but Luther turns his back on the sensuous lures of paganism and meets his need of woman's love by marrying him a wife in accordance with divine ordinance, while Faust yields to lawless passion, rejects marriage at the devil's advice, and takes Helena as a paramour. Both live at Wittenberg, the cradle of the Reformation, Luther as the reverent student and expounder of the Bible, Faust as a despiser of scripture and a searcher after forbidden knowledge. Both visit Rome, where Luther is shocked by the prevailing license, Faust cynically amused to find that others are no better than himself. Luther shies his inkstand at the devil, Faust makes friends with him; Luther is a devout believer, Faust a reckless skeptic.

For a time the Faust-narrative proved very popular and new editions and translations came out in rapid succession.† In 1599 G. R. Widman published the story with an elaborate commentary, and his account, it would seem, became the chief source of the subsequent versions.‡ Widman differs in many particulars from the original Faust-book, but the details do not concern us here. In general he gives to the legend a more decidedly anti-Catholic tinge and deprives it of its poetry. In his hands Faust loses the character of a titanic philosopher who 'takes eagles' wings to himself'; he is, rather, a promising youth led into bad ways through

* *Faust-Buch*, p. xxi.

† For exact bibliographical data, see Engel, *Zusammenstellung*, p. 57 ff.

‡ Widman's work is reprinted in Scheible's *Kloster*, II., 273 ff.

contact with the magic of the Catholic church. The episode of Helena Widman only refers to in a foot-note; he will not offend chaste ears and hearts by relating it. In 1674 a new edition* of Widman's work was published by C. N. Pfitzer, a Nürnberg physician, and Pfitzer's book was re-issued in abbreviated form early in the following century by an anonymous editor styling himself 'a man of Christian sentiments' (von einem Christlich Meynenden).† This little book was widely sold and must have been familiar to the boy Goethe at Frankfurt.‡ Indeed it was here, or in Pfitzer, that the author of *Faust* found the hint for his Gretchen. On the strength, probably, of some tradition that had escaped or scandalized Widman, Pfitzer and his anonymous successor tell of Faust's falling in love with a poor but beautiful servant-girl. At first Faust tries to seduce her; then when her virtue turns out to be proof against his wiles, he proposes to marry her. From this purpose he is frightened by the devil, who gives him the fair Helena in the girl's stead.§

But it was the popular Faust-drama, more than the narrative, which kept the subject alive for the German people during the seventeenth and eighteenth centuries, as it was also the drama, in the form of a puppet-show, which impressed the young Goethe with the significance of the legend. Of this drama as performed by living actors no text is extant. Indeed it was not a drama in a critical or literary sense, but a popular show presented from age to age by strolling companies, with variations and improvisations to suit the time or the views of the manager. But in spite of their variety these shows were of the same general type and conformed

* Reprinted by A. von Keller. Tübingen, 1880.

† Reprinted, with a good Introduction by Szamatólski, as No. 39 of Goeschen's *Deutsche Litteraturdenkmale*. This reprint is from a copy of the year 1725, the earliest known.

‡ It is, however, certain that Goethe was not confined to this book and the puppet-play for his knowledge of the legend. See also below, under the heading 'Gretchen.'

§ Szamatólski, p. 23.

broadly to a traditional text which now appears to have been derived from Marlowe's *Faustus* as brought to Germany by English players and performed there early in the seventeenth century.* Marlowe's *Faustus* was written in 1589, the poet getting his knowledge of the story from the translated English Faust-book which appeared before Feb. 28, 1589.† The play follows the legend closely in spirit and in details. It begins, after an expository chorus, with a soliloquy in which Faustus expresses his dissatisfaction with philosophy, law, medicine and theology, and resolves to study magic. He is warned by a good angel that he will do this at the peril of his soul, but he is captivated by the vision of the wonderful things he will be able to do and enjoy as magician, and so decides to 'conjure though he die therefore.' Going into the woods at night he brings up a spirit, Mephistophilis, with whom he arranges terms of service for twenty-four years, promising to give, at the end of that time, his body and soul to Lucifer. Then follow the disputations, travels and tricks, as in the legend. Again and again Faustus would fain repent and save himself, but is always persuaded that he cannot, that it is too late. At the last, in an agony of remorse and fear, he is carried off by devils.

Thus we see that Marlowe takes the theology of the legend as he finds it and gives us a simple tragedy of sin and damnation. His Faustus is a depraved soul that wilfully follows the lower instead of the higher voice, and suffers the consequences he had himself foreseen. The poet, to be sure, makes his hero doubt the reality of hell,‡ but this skepticism sits lightly upon him, and we feel that under the circumstances he has no right to be skeptical. The compact is a plain matter of purchase and sale. Faustus has had before him an emissary of hell in bodily form, and this emissary has assured him that heaven and hell are supreme realities. Nevertheless he says to himself

* Cf. Creizenach, *Geschichte des Volksschauspiels vom Dr. Faust*, chapters 1 and 2.

† Cf. Zarncke, in *Anglia*, IX., 610.

‡ "Come, I think hell's a fable"; act II., sc. 1.

"The god thou serv'st is thine own appetite,"
and forthwith proceeds to sell his soul for a mess of pottage. The pottage is purveyed in accordance with the agreement, and the devil gets his own.

There is reason to think that Marlowe himself treated his subject rather seriously, making but little use of clown scenes and hocus-pocus to amuse the crowd. These things, however, were called for by the popular taste, and after Marlowe's death, in 1593, his text underwent extensive interpolations of that kind. It was this *Faustus*, thus amplified, which was taken to Germany and played there, with other English plays, by English actors.* The earliest performance of which we chance to have a record was at Graz in 1608.† Very soon the subject was taken up by companies of German actors who, whether they really owed anything to Marlowe or not, at least followed the same general line of treatment. Of this German Faust-play as performed in the seventeenth century our knowledge is scanty, more ample, however, for the eighteenth century. By that time it had become a spectacular extravaganza in which the clown, under the various names of Pickelhäring, Hans Wurst, Harlekin, Crispin, Casper, (his part was usually taken by the manager of the company‡) was the main center of interest. The story of Faust, while its serious import was not altogether lost sight of, was treated as a convenient thread on which to string all sorts of grotesque and grewsome *diablerie*. Thus a performance given at Frankfurt in 1767 (Goethe was then in Leipzig), was advertised as a 'grand machine comedy,' with specific attractions like these: (1) 'Faust's dissertation in his museum (study) as to whether he shall pursue theology or 'micro-

* At these performances it was customary for the clown to speak German, while the other actors used English — an arrangement which tended from the outset to give the clown at once a factitious importance and an episodic character. Cf. Creizenach, p. 69.

† Creizenach, p. 45.

‡ Creizenach, p. 148.

mancy' (necromancy).' (2) 'Faust's remarkable conjuration at night in a dark wood, whereat various infernal monsters, furies, spirits (among these Mephistopheles) appear amid thunder and lightning.' (3) 'Crispin makes fun with the spirits in the magic circle.' (4) 'Faust's contract with hell; the document carried off by a raven through the air.' (5) 'Crispin opens a book in Faust's library and little devils come out.' (6) 'Faust's journey through the air with Mephistopheles,' and so on. At the last Faust is carried off to hell by furies and the play concluded with a ballet of furies and a 'grand display of fire-works' representing hell.*

But it would be a mistake to suppose that such performances as this were still common as late as 1767. Long before that, the old popular plays with their prominent clown, their coarse humor, their fondness for fantastic supernaturalism, their indifference to literary standards, had fallen into disrepute in high-toned circles. An artificial taste had grown up which looked to the classical drama of France as the model of all excellence. Dr. Faust and his theatrical associations had become ridiculous and vulgar; so that it required the boldness as well as the insight of a Lessing to take a stand against the swelling tide of correct but vapid imitations of the French and to come to the rescue of the old German plays. In his memorable seventeenth *Literaturbrief*, published in 1759, Lessing argued that the spirit of the English drama, rather than the French, was best adapted to the German people. 'In our tragedies,' he insists, 'we want to see and think more than the timid French tragedy gives us to see and to think. The grand, the terrible, the melancholy, works better upon us than the nice, the delicate, the love-lorn.' Later in the same letter he writes: 'Our old plays really contain much that is English. To take only the best known of them: *Dr. Faust* has a number of scenes such as only a Shakespearean genius would have been able to conceive. And Germany was, in part still is, so enamored of its *Dr. Faust*.' After this

* Creizenach, p. 11, 12.

Lessing gives a specimen of a Faust-scene such as he would like to see.

The effect of Lessing's letter was to rescue the Faust-theme from the disrepute into which it had fallen and to make it seem available for the higher purposes of poetry. A new Faust-tragedy thus became, as Schröer expresses it, a problem of the age.* Lessing himself, as is well known, attacked the problem, and it is matter for lasting regret that his *Faust* never saw the light, though Providence had better things in store than any solution which he could have offered. There is no evidence, however, that Goethe was directly influenced by Lessing's letter, though he must have read it.† He came by his interest in the subject in his own way, the way of the puppet-play. To this we must now turn.

When the old popular Faust-play was retired in disgrace from the theaters, that was by no means the end of it; it found refuge with a class of men who cared very little for critical theories of the drama, namely, the showmen who amused the young with their wooden puppets. The play soon fell altogether into the hands of these men and by them the earlier dramatic tradition has been continued more or less intact down to our own time. In the early years of this century these plays became objects of scientific interest, so that reports of performances, and in due time complete texts, began to find their way into print. To-day we have a considerable collection of them,‡ differing a good deal of course in minor *dramatis personae* and in details of plot, but still conforming to the same general type. Unfortunately none of these plays, as we know them, can be identified with the one which Goethe saw. Indeed he may have seen more than one. Still, by a comparison of those we have,

* In the Introduction to his edition of *Faust*, p. xxiii.

† Six were printed forty years ago by Scheible, V., 732 ff. These and several others, eight in all, were studied by Creizenach in 1878. Since that time has appeared *Das Schwiegerlingsche Puppenspiel vom Doktor Faust*, herausgegeben von A. Bielschowsky, Briesg, 1882. The latter is based on a stenographic report of a performance given at Briesg in 1877. It is supplied with a good Introduction, and contains, in six parallel columns, a conspectus of the plots of five puppet-plays and Marlowe's *Faustus*.

we can form at least a rough mental picture of the 'legend' that was 'buzzing' in his thoughts at Strassburg in 1770.

Some of the plays begin with a prologue in hell. Charon complains to Pluto that he does not get souls enough for his ferry. Pluto promises to increase his custom by sending devils to mislead men. In one case he promises specifically to have Mephistopheles beguile Dr. Faust of Wittenberg into the study of magic. Most of the plays, however, begin with a brooding soliloquy of Faust, in which he explains why he has taken to magic. Usually it is because he has found no satisfaction in theology. A supernatural voice at his right warns him, while one at his left encourages. In the next scene, as a rule, Wagner comes in and announces that two students have just brought a mysterious book, a *clavis de magica* or the like. Faust is delighted and Wagner now secures permission to employ a fellow-servant for the coarse house-work. The clown comes and is engaged by Wagner for this position. Faust now proceeds to conjure with the book, but in his study instead of in the woods. Various devils appear and Faust selects the swiftest, Mephistopheles, with whom he contracts for twenty-four years' service, signing the paper in his own blood. He then demands diversion and Mephistopheles spirits him away to some princely court, usually that of the Duke of Parma. After he is gone the clown comes, gets into Faust's magic circle, cites the devils to appear, and amuses himself with them. Faust now conjures for the amusement of the court, calling up apparitions of Alexander, David and Goliath, etc. Meanwhile the clown has followed him and contrives to betray the secret of his new master's power. Faust becomes an object of suspicion and is compelled to go away. Then he appears as a penitent. He would return to God, but Mephistopheles beguiles him with the gift of Helena. After this we have a scene in which the clown, as watchman, calls out the hours of the night. At the stroke of twelve Faust is carried off by devils or furies.

We come now to our second retrospect. Goethe tells us, it will

be remembered, that he had 'drifted about in all knowledge and early enough come to feel the vanity of it'; also that he had 'made all sorts of experiments in life and always come back more unsatisfied, more tormented.' And then there was his 'mystic-cabbalistic chemistry.' Let us see precisely what these experiences had been, which formed the soil that nourished the roots of *Faust*.

III.

PREPARATORY EXPERIENCES OF GOETHE.

In the fall of 1765 the boy Goethe was deemed ready to leave his father's house in Frankfurt for the university. His own desire was to study the old humanities at Göttingen, but his father insisted upon Leipzig and the law. To Leipzig he accordingly went; cherishing the secret purpose to trouble himself but little with jurisprudence, but to devote himself to those studies which best promised to develop the poet in him.* Half diverted from this purpose by Professor Böhme, to whom he brought letters from home, he took up certain law-lectures only to find them a bore and presently to drop them: he knew, or thought he knew, all that the lecturer saw fit to impart. He began a course in logic, but the study appeared to him frivolous; instead of teaching him to think, it taught him to pick his old simple thoughts to pieces. With philosophy it went no better; that too seemed a matter of words. 'Of the subject in hand,' he writes, 'of the world, of God, I thought I knew about as much as the teacher himself.'† His highest hopes he set on the famous Professor Gellert, but Gellert proved to care more for good handwriting than for poetry. A course in Cicero's *De Oratore*, under the distinguished Ernesti, turned out a little, but not much, more helpful. 'What I wanted,' Goethe writes, 'was a standard of judgment, and this no one seemed to possess.'‡

* *Werke*, XXVII., 50 ff.

† *Werke*, XXVII., 53.

‡ *Werke*, XXVII., 67.

What wonder if, under such circumstances, having failed to find a single line of appetizing study, the young student should fall into a pessimistic frame of mind respecting the whole round of academic pursuits? What wonder if it may have seemed to him, in an occasional savage mood, that the learning of the learned was little else than a hypocritical farce of words paraded as a cover for ignorance; a floating bog of conventional verbiage, in which a firm standing-ground of positive knowledge was nowhere to be found? We must of course guard against reading too much of the later Goethe into the life of the youngster at Leipzig. It was no doubt later that moods like these threw their deepest shadow; but even now he began to feed on the very food in all the world most fitted to beget them. In a letter of Oct. 12, 1767, he calls the sentiment *plus (que) les mœurs se raffinent, plus les hommes se dépravent*, a 'truth most worthy of reverence.' This wonderful 'truth' came to him, no doubt, from the great apostle of nature, Jean Jacques Rousseau.* The sentiment is the burden of Rousseau's famous prize Discourse of 1750, and if the main thesis so pleased our young philosopher of seventeen, it is fair to presume that he was no less captivated by the diatribes against the learned which abound in the same essay. Rousseau's doctrine was that civilization is corruption. Its arts and sciences and other boasted refinements have substituted for the good simplicity of nature a bad web of conventionalities, prominent among which are the idle researches and the hair-splitting quibbles of the learned.

Thus Goethe found in Rousseau the antithesis: nature *versus* traditional book-learning.† He heard a voice telling him with passionate eloquence, that the life of the scholar, 'poring over miserable books,' is contrary to nature. And this voice found in

* Careful search has failed to discover these exact words in Rousseau's writings, but the Rousseau tinge is unmistakable. The young Goethe, who often wrote French at this time, seems to be stating in language of his own an idea that he had got from reading a French book.

† Or, as Fischer puts it in German, *Unnatur gegen Unnatur*.

his own being a responsive chord which a little later was to be heard vibrating in the great symphony of *Faust*.*

Outside the university, too, the Saxons quarreled with the young Frankfurter's opinions, his poetic taste, even his clothes, his manners and his language, and insisted on making him over without convincing him that they were right and he wrong. At the end of a year's residence we find him writing that he begins to be 'rather dissatisfied with Leipzig.' He has quite fallen out with 'society,' and delights to shut himself up in Auerbach's Hof with his new friend Behrisch and laugh at the Leipzig people.† This Behrisch was a droll genius with a cynical bent and a talent for persiflage. He was eleven years older than Goethe. Memories of these conferences in Auerbach's Hof and of jolly times in the 'cellar' below, lingered in the mind of the younger man and were turned to account in *Faust*. They furnished hints not only for the scene 'Auerbach's Cellar,' but also for the student scene, § in which, in its earlier form, Mephistopheles talks very much as we can imagine Behrisch to have talked, with his youthful auditor's approval, on these occasions. There is evidence, also, that Behrisch contributed in less innocent ways to the initial conception of Mephistopheles. In an extant letter to him Goethe imagines himself playing the very part toward a virtuous girl which Faust plays toward Gretchen.|| Besides these things there is nothing in

* E. g., lines 386-446, 1064-1125.

† *Briefe* I., 82. On the locality cf. the general note to the scene 'Auerbach's Cellar.'

§ Lines 1868, ff.

|| Letter of Nov. 7, 1767, *Briefe*, I., 133. The writer, be it remembered, sins only in thought, but his language is noteworthy. The seduction of a virtuous girl is an 'affair of the devil' which he, the writer, were he not afraid, would undertake to carry through after 'fourteen days' preparation' (cf. *Faust*, line 2640). And Behrisch is his 'teacher.' The passage ends thus: "Und der Ton und ich zusammen! Es ist komisch. Aber ohne zu schwören ich unterstehe mich schon ein Mädchen zu verf — wie Teufel soll ich's nennen. Genug Monsieur, alles was sie (Sie) von dem gelehrigsten und fleissigsten ihres Schüler erwarten können." Note the "schon" and cf. *Faust*, line 2645.

Goethe's Leipzig life that has an obvious bearing upon his great poem. His law studies continued to bore him as often as he gave them a chance. In a letter of October 12, 1767, he writes his sister in a cynical vein of the courses he is pursuing. After dilating on the shortcomings of his teachers and the stupidity of their subject-matter he exclaims: 'So you see how much complete knowledge a *studiosus juris* can have. I'll be hanged if I know anything!' By this time, however, his poetic ardor, which for a time had left him completely in the lurch, had returned in full force. His passion for Annette Schönpf caused him to seek relief from the torments of a jealous lover by depicting the type in *Die Laune des Verliebten*, his earliest play; while reminiscences of Frankfurt life in its lower strata led to the conception of a second drama, *Die Mitschuldigen*. He also found at last helpful guidance and congenial occupation at the home of the artist Oeser. He was learning many other things, if not much law, when, in the summer of 1768, a severe internal hemorrhage sent him home.

Returning to Frankfurt he found himself doomed for a long time to the role of an invalid. A dangerous illness held him in its grip, bringing him more than once to the brink of death, deepening his character and giving to his thoughts a serious cast. 'In my illness,' he writes to Annette Schönpf, 'I have learned much that I could have learned nowhere else in the world.'^{*} This alludes, no doubt, to his religious experiences under the tutelage of the pious Fräulein von Klettenberg, the 'beautiful soul' whom he afterwards immortalized in Wilhelm Meister. This good lady interested herself deeply in his spiritual condition, and tried to have him make his peace with God in her way. He tells us that he proved but a stubborn pupil, since he could not persuade himself that he had been a very great sinner.[†] Still, subsequent letters of his show

^{*} *Briefe*, I., 183.

[†] *Werke*, XXVII., 201.

that he was for a time much affected by these pious ministrations.* He became for a season very devout, and this period of quickened religious feeling has left its mark here and there upon the language of *Faust*.†

Of importance also were the studies in magic and alchemy which he now took up. His physician was a member of Fräulein von Klettenberg's pietistic coterie, and a believer in alchemy. He claimed to have a panacea which he had made but dared not use for fear of the law. He also gave out that his wonderful remedy could be made, indeed, since there were personal moral factors involved, could best be made, by each one for himself; and he was in the habit of recommending certain books that would be helpful in this direction. In December, 1768, Goethe was taken suddenly and violently ill so that he despaired of life. The anxious mother persuaded the doctor that now, if ever, was the time for the cure-all. Reluctantly the doctor administered his salt and the patient forthwith began to improve.‡ This was enough for Fräulein von Klettenberg. She became at once deeply interested in the wonderful medicine, and through her Goethe says he was himself 'inoculated with the disease.' He set about reading the doctor's books and as soon as possible equipped a laboratory and began a line of fantastic experiments with retort and crucible.

The first of the books read was Welling's *Opus Mago-Cabbalisticum et Theosophicum*. This is a German treatise dealing with alchemy, magic, astrology, etc. The first part treats of salt, the second of sulphur, the third of mercury. It is illustrated with cabalistic drawings and has various appendixes relating to the philosopher's stone. The whole is intensely Christian, the argument

* 'I am as I was, save that I am on a somewhat better footing with our Lord God and his dear son Jesus Christ'; letter of April 13, 1770, *Briefe*, I., 232.

† E. g., lines 771-85, 1178-85, 1210-19.

‡ This story of the wonderful medicine, supposed by Loeper (Goethe's *Werke*, Hempel edition, XXI., 352) to have been sodium sulphate or Glauber's salt, is found in *Dichtung und Wahrheit*, bk. 8.

being based throughout on quotations from the Bible. Its intellectual character will appear from this specimen: 'So then it must surely and incontestably follow for the adept (Naturgeübten) that fire, salt and gold are at the root absolutely one and the same in kind, and that the red solar and the white lunar sulphur are in their basis and origin identical, namely, spiritual gold and silver; and that he who knows these two sulphurs, and knows how to find, compound in the right proportion, unite and fix them, must necessarily come to see the splendid, radiant, indestructible and immortal body of the man Adam.'* Reminiscences of Welling's jargon freely adapted † meet us in *Faust*, lines 1034 ff.

Once embarked on this line of study, the young convalescent with time on his hands began following up Welling's references to older authorities and so was led to concern himself with Paracelsus, Van Helmont and others. A work that gave him particular pleasure, he tells us, was the so-called *Aurea Catena Homeri*, ‡ in which he found 'nature represented, though fantastically, in a beautiful concatenation.' This conception of nature as a grand harmony of interconnected parts, each with its own relation to the activity of the whole, underlies Faust's vision of the macrocosm.

But the most important result of these lucubrations was doubtless, as Loeper suggests,§ the idea of a spiritualized nature, the conception of the world as a living manifestation of divinity. This conception fell in well with his own early prepossessions. As a boy he had felt that 'the God who stands in immediate relation to nature, recognizing it as his work and loving it, was the real God.'|| At the same time the Bible taught him that this Creator of the world could enter into close relations with men. And so as a boy

* Page 30.

† Treated "nach eigenem Belieben," as Goethe says in *Dichtung und Wahrheit*; *Werke*, XXVII., 204.

‡ Cf. *Aurea Catena Homeri*, von Hermann Kopp, Braunschweig, 1880.

§ Goethe's *Werke*, Hempel edition, XXI., 350.

|| *Werke*, XXVI., 63.

he had actually built an altar and burned incense in order to 'draw near' to the great World-God in 'good Old Testament fashion.' And now he found his mystical alchemists teaching, or rather assuming as a matter of course, that nature is altogether spiritual; that all things we see and touch are but so many transformations or emanations of the same divine spiritual essence. In Welling there are none of our modern distinctions of the inorganic, the living, the conscious and the spiritual. All things are spiritual. Thus he actually speaks of an Air-spirit (*Luft-Geist*, p. 13), and of a Spirit-World (*Geist-Welt*, not *Geister-Welt*, p. 170), and it is an accident if he does not speak of a Star-spirit, or a Tree-spirit. But now Goethe, just before leaving Leipzig, had been deeply impressed by the religious views of his friend Langer. 'Langer belonged,' so Goethe writes, 'to those who cannot conceive a direct relation to the great World-God; hence he required a mediation, the analogue of which he thought he found everywhere in earthly and heavenly things.'* Such a mediation is the Earth-Spirit of *Faust*—a personification of divine power as manifested specifically on the earth.

It would be idle to inquire how far the young Goethe believed in this lore†; enough that he found here that which the poet in him could feed upon. His scientific and philosophic intellect was all unschooled, and Spinoza had not yet come to clear the air for him. Might there not be something in it, after all, this occult wisdom that had for ages occupied the best minds in Europe? Might not this wonderful Nature, could one but properly get into communication with the divinity that speaks in her visible forms, have some strange high secret to tell; some simple, universal, joy-giving message that should put an end to the 'uncertain lot of humanity,' ren-

* *Werke*, XXVII., 193.

† At the end of the eighth book of *Dichtung und Wahrheit* Goethe himself attempts to describe retrospectively the peculiar Weltanschauung at which he had now arrived. He calls it a mixture of Hermetism, mysticism and cabalism, on the basis of neo-Platonism.

der the weary plodding of the schools absurd, and make man a partaker in the life of the gods?

It was under the spell of such vague, vain dreams as these that the puppet-play magician, who had devoted himself to magic out of disgust for traditional learning, began to acquire for Goethe a new and personal interest: he saw in Faust a symbol of his own strivings. In a letter of Feb. 13, 1769, he compares himself with a 'night-brooding magus,' and says further on: 'A great scholar is seldom a great philosopher, and he who has laboriously turned the leaves of many books despises the easy simple book of nature; and yet there is nothing true but what is simple'. Add to this that Goethe speaks of *Faust* as a subject that 'had (already) taken root' in his mind at Strassburg in the autumn of 1770, and we shall have no occasion to doubt the accuracy of the poet's memory when, in a letter to Zelster, written June 1, 1831, he dates the first conception of *Faust* back to the year 1769.

But the moment the young dreamer began to identify himself with Faust, that moment it was all up with the wickedness of the old magician. For the son of the eighteenth century could see no damnable perversity in any man's aspirations for higher, clearer, surer, simpler, more inspiring knowledge than he had thus far found. Nor could the possession of power, as an accessory of knowledge, seem to him anything else than an unmixed blessing. And so the Faust of the legend soon began to take on the features of a misunderstood and maligned searcher after truth. Here, too, Goethe was helped by his reading. One of the books read with great interest at this time, he tells us,* was Arnold's *Kirchen- und Ketzergeschichte*. From this he learned that many a famous heretic whom orthodox tradition has labelled 'crazy' or 'godless,' was in reality a man of the highest purposes, who taught what he taught because he believed it to be the truth. Thus he was led to ponder on the sad fact that it is the man of exceptional insight and nobility

* *Werke* XXVII., 217.

of motive whom the people are most prone to crucify, or to pillory posthumously as a monster of wickedness.* An instance of this was presented in Paracelsus, with whom, as we saw, Goethe was led to concern himself in this year of fruitful idleness at Frankfurt.

Paracelsus was born about 1490. Setting out to learn the healing art (his father was a physician) he applied himself to the usual studies, but soon became disgusted, forsook the schoolmen and went to live among the miners of Tyrol. Here he studied chemistry, mineralogy and the facts of disease, in his own way. Acquiring reputation thus, he was in the prime of life made town-physician of Basel and soon after appointed to lecture on medicine at the University. Here he bitterly denounced the traditional medical learning of the day and insisted on the importance of studying facts rather than old opinions. The violence of his assaults upon venerable authorities soon involved him in trouble and he was forced to leave Basel. He then entered upon extensive wanderings which lasted many years. In 1541 the Archbishop of Salzburg offered him a home and protection. He accepted the offer, but died that same year.

Here was a new picture for the mental gallery of our young poet: A gifted youth impatient of tradition; his father a physician devoted to the old, blind routine, himself an ardent seeker after higher things; this youth as man driven from his university chair by ignorant prejudice for telling the truth as he had learned it at first hand in the school of nature; for years a wanderer on the face of the earth; a moment of settled, orderly activity with high hopes for the future, then, death. — Insensibly the features of the legendary Faust blended in Goethe's mind with those of the actual Paracelsus.

Such, then, were the musings which Goethe took with him when, in the spring of 1770, with health nearly restored, he again left home to resume his law studies at Strassburg. Had these musings

* Cf. *Faust*, lines 590-3.

taken dramatic form? Had he made any progress in the elaboration of a plot? Was the figure of Gretchen already in his mind? These are queries to which no positive answer can be given, but an affirmative guess seems on the whole the more plausible. Of one thing, however, we may be sure: Had he commenced writing at this time, the result would have had little similarity in form or substance to the earliest scenes of *Faust*, as we know them. To produce these he needed that general awakening and liberation which came to him at Strassburg, chiefly through the influence of Herder. Thus far he had been but little affected by the new ideas that were beginning to make themselves felt in the field of German letters. At Leipzig he had fallen naturally into the ways of the French 'school,' that is, he had learned to think of poetry as the accomplishment of the cultivated, a matter of regularity, rhetorical point, and elegance of diction. He had himself written two plays in alexandrines, and a number of songs that speak more of the conscious craftsman than of the glowing soul. And whatever he had written had usually been praised by admiring friends.

But now at Strassburg, after he had been there some five months, enjoying life in a congenial and stimulating society, studying a little law, and a little medicine, and reading this and that in a desultory way, he came for the first time into contact with a man of powerful, keen, original intellect; a man who, though only five years older than himself, was already the author of published writings which showed him to be the peer of Lessing in knowledge and critical insight. And this man did not praise him at all, but ridiculed him and found fault with him at every turn. For Herder the Frenchified German poetry of the day was simply an abomination. In his published writings he had attacked the prestige of the word 'classical,' and insisted that the essence of poetry is 'singing nature.' Especially he had dwelt upon the idea that good poetry must be deeply rooted in the national character of the people. Every people, he had argued, expresses itself first in poetry, which is thus the

mother tongue of humanity. Its mission is to speak from the heart and to the heart of the people in the people's language.

The views of Herder were somewhat extreme and one-sided. He undervalued the formal, artistic side of poetry, and his conception of 'nature' and 'the natural,' like that of Rousseau and the eighteenth century sentimentalists generally, was more or less fantastic and unsound. Still, considering the time and the prevailing taste, his ideas were wholesome. In any case, set forth as they were with a dogmatic positiveness that would brook no opposition or qualification, they could not fail to make a deep impression upon Goethe. At Herder's instigation he began to collect popular songs and to study Ossian and Homer, and very soon he had caught the full force of that intoxication which was to be known to posterity as the 'storm and stress period.' French authors and French taste were abjured as antiquated and worthless. Nature, originality, force, — these were the new watchwords. Down with the rules and conventions that hinder the free flight of genius! — such was the battle-cry.

We see now why Goethe hid his interest in *Faust* from Herder. It was not that he was ashamed of the subject, for that, as being intensely German, was of the very kind to commend itself to him under the new light; but he dreaded harsh and unsympathetic criticism. So he kept his musings to himself, but continued to ponder and to read on the theme, as leisure offered itself in the intervals of his academic pursuits and his visits to Sesenheim. For we have now reached the period of his romance with Friederike Brion, which was also in its way a part of his preparation for *Faust*. Friederike, a girl of eighteen, was the daughter of a Lutheran pastor living at Sesenheim, a few miles from Strassburg. Being introduced at the Brion house by a fellow-student, Goethe at once fell in love with Friederike, who was also pleased with him. For a while the romance was allowed to take its course with no thought of the future, but presently Goethe saw that all his own interests, both higher and

lower, required him to retreat. For this act of unromantic perfidy, which common sense has always found it easy to justify, his own conscience did not acquit him. There is a faint echo of remorse in the fact that for some time to come he is very deeply interested as poet in a certain tragic situation, namely, that of a simple, naïve girl with a 'superior' lover whose worldly plans would be interfered with by marriage. The situation recurs in four of his early plays. In the first, *Götz von Berlichingen*, the tragic nemesis falls only on the perfidious lover: Weislingen is poisoned and Marie gets a better husband. In *Clavigo*, Marie dies of a broken heart, while her worthless lover is killed by her brother. In *Egmont*, the lover remains faithful, but Clärchen, having given her honor and therewith her worldly all, for love's sake, voluntarily follows Egmont to death. In *Faust*, the tragic pathos is thrown altogether upon the girl: she suffers an appalling fate, but her lover goes unpunished save by his own conscience.

In August, 1771, Goethe returned, as a licensed practitioner of law, to Frankfurt, where he remained until the following May, when he went to Wetzlar. In speaking of this period he says that *Faust* 'was already well under way,'* an expression which, while it does not prove that anything had yet been written down,† does suggest that the plan of the work must have been pretty clearly worked out by that time. This accords, too, with a statement of Goethe in a letter written to Wilhelm von Humboldt, March 17, 1832, in which he says that the 'conception' of *Faust*, clear from the first in the days of his youth, had lain in his mind over sixty years.‡ What was this conception? We shall find abundant evidence of vacillation and change affecting both plot and characters. We know that the poet's 'plan' in a certain sense grew with his

* "War schon vorgerückt"; *Werke* XXVIII., 98.

† If anything had been written at this time, it was in prose. See below, p. xxxviii.

‡ "Es sind über 60 Jahre, dass die Conception des *Faust* bei mir jugendlich, von vorn herein klar, die ganze Reihenfolge hin weniger ausführlich vorlag."

own growth, and that the bulk of what was to go into the poem could not have been foreseen at this time. What, then, was that 'general conception' to which he was fond of insisting in his old age that he had remained faithful from the first? The question can only be answered conjecturally and with more or less liability to error. It must be answered, too, in rather general terms. Stated in the form of a project the plan was something like this:

The legend will furnish the external setting and costume of the drama, and the puppet-play, with its popular tone, its free use of the supernatural, and its indifference to conventional technique, will supply a rough outline of the action. But the characters will speak the thoughts and feelings of Goethe and his contemporaries. First, Faust will be introduced as a young university teacher, chafing under the limitations of his knowledge, and hence devoting himself to magic. This Faust will proceed to conjure with a book as in the puppet-play. At this point, however, Goethe will deviate from the legend. His Faust will call up neither a number of devils from whom to chose the swiftest, as in the puppet-plays and in Lessing's *Faust*, nor yet the 'prince of hell' as in the Christlich Meynenden narrative, but, instead, the Earth-Spirit, a personification of terrestrial nature in her restless, awe-inspiring, inscrutable energy. Then, just as the prince of hell in the legend refuses, on the ground that he is a sovereign, to do Faust's will, but promises to send, and then does send, a minion of his to be the magician's servant,* so Goethe's Earth-Spirit, as a being of higher order, will spurn Faust's friendly advances, but will after all send a spirit of inferior rank, with whom the magician *can* enter into relations of intimacy. As the Earth-Spirit vanishes, Faust will be interrupted by his famulus Wagner, to whom he will proceed to lay down the law anent the foolishness of the book-worm's ideals. Mephistopheles will then appear in the form of a dog, and, so the poet now intends, remain in that form for a while as Faust's familiar before taking human shape.

* Scheible's *Kloster* II., 80.

Then, somehow, an alliance between the two is to be provided for, but the poet has not now in mind, in 1772, an agreement like that introduced later in lines 1692 ff. As friend and servant of Professor Faust, Mephistopheles will be given an opportunity to advise a newly-arrived freshman with respect to academic life. Very soon, however, Faust will leave his professorship to assume the rôle of a gay young cavalier seeing the world with his friend. First he will appear in Auerbach's Keller and perform there various tricks ascribed to him in the legend. Then he will fall in love with Gretchen. Led on by imperious passion, but without becoming a conscienceless villain, he will ruin her and cause the death of her mother and brother. Fleeing arrest he will be away from her for a time, and then, learning somehow that she is in prison for child-murder, will return in a frenzy of remorse to liberate her, and will thus be a witness to her half-insane ravings and her death in the prison. Then (the transition not yet provided for), he will go to a princely court and do conjurer's tricks for the amusement of the great. Somehow (the scene not yet clearly motivated), he will be united with Helena and have by her a marvellous son. At last he will find a settled activity of some large and useful kind, and die happy in the thought that his name will live after him and that coming generations will profit by the good work he has done.

And will this Faust be saved? Suffice it to say, for the present, that he is at any rate not to be damned as in the legend. A young poet of a serious turn does not deliberately send his own soul to hell. Moreover this poet is a Pelagian in theology. He tells us so expressly in explaining how he came to drift away from the pietists.* They believed in total depravity, he did not; they in passive reliance on divine grace, he in active self-help. This Pelagianism now underlies subconsciously his conception of Faust. God is the Eternal

* At the beginning of the fifteenth book of *Dichtung und Wahrheit*. The passage is important for the understanding of *Faust*. See also below p. lix and cf. the note to lines 328-9.

Pardoner. If a man means well and 'strives,' he will not be lost for following the impulses of his nature whereof God is the author. He may go wrong, but his wrong-doing will be a mistake, and God pardons mistakes. Still this matter of his hero's final 'salvation' is not now prominent in his thoughts. As man and as poet he is interested deeply in this world, but not much in the legendary heaven and hell. In fact, as we shall see,* he has substituted for the supernatural powers of tradition, conceptions of his own, which render the question of 'salvation' in the traditional sense all but meaningless. At any rate it is perfectly certain that he has never intended for a moment that his Faust, like that of the legend, should go to perdition at the last.

Regarding Goethe's preparation for the first stage of his poem as now complete, let us see how the text as we know it took shape under his hands.

IV.

THE GENESIS OF THE FIRST PART.

1. *The Pre-Weimarian Scenes.*

The portion of Faust now to be considered had its origin in the most fervid period of Goethe's youthful storm and stress, being contemporary with the grandiose titanism of *Prometheus*, the brooding Weltschmerz of *Werther*, the stormy passion of *Clavigo* and *Stella*, and the wild satirical humor of *Satyros* and *Pater Brey*. It was for the poet a time of utmost mental tension, of swiftly changing moods and manifold excitements; of high-soaring dreams and thoughts of suicide; of lonely, rapturous communions with nature and of enthusiastic friendships. It was the time also of his love for Lili.

Work with the pen upon *Faust* is commonly thought to have begun in 1773, but it is quite possible that certain scenes were writ-

* Below, p. lix.

ten down in prose the preceding year. Not until early in 1773, however, is Goethe known to have employed anywhere the Hans Sachs *Knüttelvers*, or doggerel tetrameter, which is the prevailing meter of the earliest scenes of *Faust*. That the composition was in progress during 1773 we have at least two indications: first, a remark of Goethe in a letter from Italy dated March 1, 1788, to the effect that the writing out of *Faust* was a very different thing then from what it was fifteen years before; secondly, the fact that Goethe's friend Gotter, in a jocular letter of July, 1773, asks for a copy of *Faust* as soon as its author shall have 'stormed it out.'^{*}

The year 1774 furnishes several notices relating to *Faust*. In the summer of that year Goethe recited to F. H. Jacobi the ballad of the 'King of Thule.'[†] Boie visited Goethe in October, 1774, and was much impressed by certain scenes of *Faust* that were read to him. Dec. 20, 1774, Knebel wrote to Bertuch: 'I have a mass of fragments from him (Goethe), amongst others some belonging to a *Dr. Faust*, in which there are some very fine things indeed. He pulls the bits of manuscript out of every corner of his room.' For the year 1775 we have various notices, partly in Goethe's own letters, partly in those of his friends, which show that *Faust* was progressing and had already acquired a good deal of celebrity in literary circles. After the poet's settlement in Weimar no further progress can be traced for some twelve years, during which he became another man.

* "Schick mir dafür den Doctor Faust,
Sobald dein Kopf ihn ausgebraust!"

Goethe met Gotter at Wetzlar in the summer of 1772. The verb "ausbrausen" suggests that Gotter knew not only that his friend had a *Faust* under way, but also something of its character. Had Goethe, who returned to Frankfurt in the fall of 1772, read from his prose Faust-scenes to Gotter at Wetzlar? Did Gotter know by hearsay that the new *Faust* would be 'stormy'? Or did he simply assume that anything written by the Goethe whom he had known would be 'stormed out'? Cf. Herbst, *Goethe in Wetzlar*, p. 154.

[†] *Dichtung und Wahrheit*, bk. 14. There is no certainty, however, that the ballad was originally written for *Faust*. Cf. Kögel in *Vierteljahrsschrift für Literaturgeschichte* I., 59.

The chaotic Faust-manuscript which Goethe took with him to Weimar in November, 1775, has never been found, and its character and contents were until quite recently matters of speculation. Very lately, however, through a lucky accident, the loss of the original manuscript has been in part made good. At some time during his early years at Weimar, Goethe loaned his *Faust* to Fräulein Luise von Göchhausen, a maid-of-honor at the court, and she transcribed it at length in a manuscript book of literary extracts. Here the copy remained unnoticed among the effects of the Göchhausen family until January, 1887, when it was accidentally discovered by Erich Schmidt, who at once published it.* The copy shows verse and prose mixed up together in true Shakespearian style. The word 'act' or 'scene' is not employed, but each separate dramatic picture is headed with a sort of stage-direction indicating the situation. There is evidence that the copying was done with very great care.

The Göchhausen *Faust* consists of some twenty 'scenes,' of which all but the first three pertain to the tragedy of Gretchen. It begins with a scene substantially identical in form and matter with the present lines 354-605; containing, that is, Faust's first soliloquy, vision of the macrocosm, dialogue with the Earth-Spirit, and dialogue with Wagner. Next comes a conversation between Mephistopheles and a student. The text is mainly that of the present lines 1868-2050, but instead of the cynical comments on law and theology, we find the devil warning the youngster against girls and gaming, and recommending him to Frau Sprizbierlein's boarding-house. After this comes 'Auerbach's Cellar,' the first eight lines in verse as in the final version, the remainder of the scene, except the songs, in prose. The matter of the dialogue corresponds pretty nearly to that of the later version, but one noteworthy fact is that here Faust and not Mephistopheles performs the tricks. The

* *Goethe's Faust in ursprünglicher Gestalt* nach der Göchhausenschen Abschrift herausgegeben von Erich Schmidt. 3. Abdruck. Weimar, Böhlau, 1894.

next scene is a short one of four verses containing a dialogue between Faust and Mephistopheles about a cross they are passing. The lines were rejected in the revision and published with the *Paralipomena*. This is followed by the tragedy of Gretchen, substantially as we know it from the final revision. The earlier scenes, Faust's meeting with Gretchen, his rakish talk with Mephistopheles about her, their visit to her room with the jewels, her girlish glee over the ornaments, the talk about the greedy priests, the scene at Martha's house with the Padua story, the dialogue about bearing false witness, the promenade and summer-house scenes, — all these are, aside from spelling and insignificant textual differences, the same and the same in sequence, as in the present text. Directly after 3216, however, comes the lyric monologue „*Meine Ruh ist hin*," followed by the catechism scene and the scenes 'At the Well' and 'Zwinger.* Next comes the scene 'Cathedral' with the explicit heading 'Obsequies of Gretchen's Mother.' After Gretchen's swoon comes the speech of Valentin, lines 3620-45, then a short dialogue between Faust and Mephistopheles comprising the present lines 3650-59, and then the verses 3342-69. Then follow the prose scene, but without the heading 'Dismal Day,' the witch scene at the place of execution, and the final scene 'Prison,' the latter in prose throughout and without the consoling 'voice from above' at the end.

At first it was generally assumed that this so-called 'Urfaust' told the whole story respecting the progress of Goethe's great poem up to the time of his removal to Weimar. Very soon, however, it became evident that such is not the case. There is matter in the First Part which is not in the Göchhausen manuscript, but is shown by evidence of style and language to be of early origin.† The probability is that the sheets which came into the hands of Fräu-

* On the meaning of this untranslatable word see the general note to the scene 'Zwinger.'

† Cf. *Vierteljahrsschrift für Literaturgeschichte*, II., 545 ff.

lein Göchhausen were a 'clean copy' of such scenes and parts of scenes as Goethe himself at the time regarded as complete. Other sheets containing bits of dialogue and partly elaborated 'concepts,' the meaning and connection of which would hardly be clear to anyone but himself, were retained by him. It is also very likely that he took with him to Weimar, in various stages of mental elaboration, Faust-scenes that he had not written down at all.

But while we must be on our guard against supposing that nothing in the poem can be of pre-Weimarian origin unless it is found in the Göchhausen manuscript, the 'Urfaust' is still of very great importance, since the study of it shows us clearly how the Faust-theme had presented itself to the poet in his early years, and what aspects of it had interested him. In the first place there had risen prominently into the field of his imagination the figure of Faust previous to the compact. This Faust he had conceived, partly on the basis of the puppet-play, partly on the basis of personal experience, as a youngish professor oppressed by a sense of the vanity of his learning, and sick at heart of shamming knowledge before his students; as a man who is not troubled by the devils and spooks of the theological small fry about him, and so has none of their reasons for dreading magic; a man, however, who does believe in the divinity of nature, and, being possessed of vague longings for wonderful knowledge, power and happiness, supposed to be obtainable through communication with elemental spirits, has devoted himself to magic, to see if he can get into such communication. This initial conception the young artist had then developed with true poetic instinct by means of two powerful contrasts: Faust the pigmy in presence of the Earth-Spirit, a symbol of the vast, inscrutable, unfeeling energy of nature, that nature which had seemed to Werther 'an eternally devouring monster'*; then, Faust the giant in presence of Wagner, the contented book-worm happy in chewing the cud of traditional learning.

* "Ich sehe nichts als ein ewig verschlingendes, ewig wiederkäuendes Ungeheuer"; First Part of *Werther*, letter of Aug. 18.

Then, in the second place, the poet had caught and fixed a vision of the same Faust after the *salto mortale* with Mephistopheles. This Faust he had conceived as a rakish seducer, subject, however, to qualms of conscience and fits of high sentiment; a 'super-sensual, sensual lover'; a wanderer without home and without ties, who yields all too easily to the pull of lawless passion and then, when he learns of the ruin he has wrought, falls into a paroxysm of rage and remorse.

Then, thirdly, there was the figure of Gretchen, whose tragic story, unfolded in a series of powerful pictures, had soon overshadowed all else in the poet's interest.

These were the principal features of the *Faust* that Goethe took to Weimar. Incidentally, however, he had found in the theme an opportunity to record some of his reminiscences of academic life. The dialogue between Mephistopheles and a newly arrived freshman offered a superb setting for his satirical humor, while a scene of coarse revelry in Auerbach's Cellar suggested itself naturally both on legendary and on personal grounds. It is possible that these student scenes, which in the Göchhausen *Faust* are here and there somewhat boyish, were the first portions of the poem to be thought out.

Turning now from what is in the 'Urfaust' to what is not in it, we note first that the transition from the first to the second Faust, from the disgruntled professor to the ready libertine, the introduction of Mephistopheles and the motivation of his permanent connection with Faust, are still to be provided for. * Secondly, there is a noteworthy gap in the love-tragedy: it is necessary to account for Faust's long absence from Gretchen during the time of her extremity. 'Insidious joys' * have been promised, but the picture has yet to be filled in. Thirdly, all that part of the action which was to follow the death of Gretchen is still untouched.

* Prose scene, 'Trüber Tag,' line 10. The 'Urfaust' has "in abgeschmackten Freuden" instead of the later "in abgeschmackten Zerstreuungen."

And when we pass from the matter of plot to that of portraiture, we are struck, first of all, by the fact that the character of Faust is here somewhat hard and unamiable. He discloses but little susceptibility to the higher and holier moods of humanity. One is not quite prepared, to be sure, for his sudden depravity as lover of Gretchen, but the dissonance is much less sharp than in the final version, since nothing has gone before that makes such rakishness unthinkable.* Goethe has imagined a man whose disgust with study and sense of limitation have become an acute disease, so that he is ready to break with the moral order; and then, in adjusting this conception to the legend, the poet has chosen to ally his Faust with that particular devil of his own acquaintance whose whisperings were referred to above.† There was no inner necessity for so doing. There is no natural connection between an unsatisfied craving for knowledge and — libertinism. 'I would fain be a god, but cannot, so I will be a Don Juan,' is not good psychology, not a natural evolution of character, and in introducing it into *Faust* Goethe prepared difficulties for himself. It is, of course, to be admitted that the idea of a disappointed dreamer resolving some day in desperation to quit his brooding and enjoy himself in the world, is in itself perfectly natural; only one does not expect the leopard to change his spots instantly on escaping from the cage. It may be added, too, that the difficulties just referred to reside not so much in the mere fact that the professor becomes a sensualist as that, in so doing, he passes into a new world. The first Faust is the hero of a symbolical action, who has to do with magic books and Earth-spirits, but the second is the hero of a perfectly natural love-story. As we shall see further on, this early interlocking of two worlds in one and the same action was destined to make trouble.

Consistently with what has just been said, Mephistopheles appears in the 'Urfaust' as a rake's friend who has nothing about him,

* That is, no such passages as lines 614-22, 762-84, 1009-10, 1178-85, 1194-1201, 1210-23.

† Page xxv., foot-note.

except perhaps his magic horses, to suggest that he is not an ordinary human reprobate. His relation to Faust is that of a despised but indispensable servant. There has been as yet no thought of a compact like the one finally introduced. Faust can terminate his relation with Mephistopheles at any moment.* Mephistopheles is not concerned to win Faust by making sensual pleasure attractive, but only to do as he is bid and in so doing to expose his master to the torments of conscience. Faust uses his servant as an abettor of his lust, but professes to despise him and occasionally denounces him as a beast and a monster.† At the same time he insists that he 'must' do the bidding of this servant.‡ Such a relation is rational only upon one supposition, namely, that Mephistopheles is a personification of that instinct which leads a man to follow his sensual promptings when he knows that his conscience will presently put him on the rack for it. In this way only can we understand this early Mephistopheles, this 'tormentor' who has not yet received any of the touches that make his later self, in the words of Freytag, the 'most lovable of all devils.'§ His character, as well as that of Faust, awaits the deepening, broadening and sobering of Goethe's own nature, which came with his first decade in Weimar.

2. *The Fragment of 1790.*

As was said above, there is no evidence of progress upon *Faust* between 1775 and 1788, though Goethe's letters and journals for this period give us a very complete record of his doings.|| The reasons for this stagnation of the work are well known. They are to be sought at first in the manifold distractions, later in the engross-

* Line 2638.

† Lines 3207, 3536.

‡ Lines 3072, 3360.

§ *Technik des Dramas*, p. 48.

|| The oft-repeated statement that portions of the *Helena* were read in the Weimar court circle in 1780 is erroneous. It goes back to Riemer's *Mittheilungen* II., 381, but Riemer misconstrued a passage in Goethe's diary which referred to Hasse's oratorio of *Helena*. Cf. Kuno Fischer, *Goethe's Faust*, p. 249.

ing duties of the new life; then also in the gradual alienation from his former self which came with the momentous change that took place in his character and his conception of the poetic art. The storm and stress subsided. Practical work exercised its sobering influence. Intercourse with people of high refinement led to a better opinion of form, in life as well as in art. His love for Frau von Stein brought new ideals of womanhood and opened new vistas of poetic creation. He began to look back with little pride or pleasure upon the insurgent, formless, extravagant productions of an earlier day. His feeling for nature underwent a change. Journeys to Switzerland and the Harz, scientific observation, a ripper knowledge of Spinoza's philosophy, and, finally, the mere lapse of time, begot a calmer attitude in presence of the world's mystery. The awful Sphinx became the benignant Teacher, and the chief lesson she had to teach was the lesson of bit-by-bit development, which led him to recognize his own kinship with all that lives.*

Thus we understand why it was that the Weimar courtier, when the spirit moved him to higher poetic creation, was not led to complete the old projects, but to begin new ones like *Iphigenie* and *Tasso*, which accorded better with his present moods. And we see, too, why even these new projects could not advance to a satisfactory completion: the needed leisure and serenity of mind were lacking. The poet felt himself 'entangled in a net' and the inner conflict between the artist and the man of affairs produced at last a dissonance in his life which he himself refers to as a 'terrible malady.'† Release became imperatively necessary.

On escaping to Italy in September 1786, he took with him his manuscript of *Faust*, but it is a year and half before we hear of any work upon it. By that time his 'intellectual new-birth' was

* Cf. Kalischer, *Goethe's Verhältniss zur Naturwissenschaft* in the Hempel edition of the works, XXXIII., p. xlix., ff.; also Thomas, *Goethe and the Development Hypothesis* in the *Open Court* for March 15, 1888.

† *Werke*, Hempel edition, XXIV., 143. Cf. Thomas's *Goethe's Tasso*, p. xxxii.

accomplished: the dissonance had disappeared and he had once more 'found himself as poet.' Feb. 16, 1788, he writes from Rome with regard to his literary work: 'Now there is almost nothing more before my nose but the hill *Tasso* and the mountain *Faustus*. I shall not rest day or night until both are finished. For both I have a singular inclination and, of late, wonderful prospects and hopes. All these resumptions of old ideas, these returns to subjects from which I thought myself estranged forever, and to which I hardly dreamed of being equal, give me great delight.*' Under date of March 1, 1788, in the *Italienische Reise*, we read: 'It has been a fruitful week that seems to me in the retrospect like a month. First the plan of *Faust* was made, and I hope I have been successful in this operation. Of course it is a different thing, writing the piece out now from what it was fifteen years ago. I think it will lose nothing in the process, especially since I believe I have now rediscovered the thread. As to the tone of the whole, too, I am of good cheer. I have lately worked out a new scene and, if I smoke the paper, I should think no one would be able to pick out the old matter.†

This new scene, as we know from Eckermann,‡ was the

* Letter to Karl August; *Briefe*, viii., 347.

† This passage has given much trouble. Goethe speaks here of 'making the plan of *Faust*,' as if he had not had a plan before, and further on, as if to reinforce this implication, remarks that the principal scenes had been written down "gleich so ohne Concept." And yet in his old age, as we have seen, he insisted repeatedly that the conception of *Faust* had lain clear in his mind from the days of his youth. The seeming inconsistency is to be explained in this way: The early plan was vague and general on its philosophical side. The young poet, starting, as always, from a mental picture rather than an abstraction, had conceived a *career* and had portrayed incidents of it here and there. But the *meaning* of the career, and the inner logic of his hero's development had not been thoroughly thought out, and in painting his separate pictures he had paid little attention to these things. When he resumed work in 1788, this was the matter that troubled him and necessitated 'making his plan' anew. Years before, he had provided mentally for a thread of dramatic logic on which his beads were to be strung, and had then lost that thread. Now, in 1788, he felicitates himself for a moment as he *thinks* he has *re-discovered* the old thread. In fact, however, he will find that the old thread is worthless and that he must provide a new one. See below p. lix.

‡ *Gespräche mit Goethe*, under date of Apr. 10, 1839.

'Witch's Kitchen,' whereby the poet, now sojourning in the Villa Borghese at Rome, had attempted to explain the transition from the first to the second of the somewhat incongruous Fausts whose pictures he found peering out at him from the old, yellow, thumb-worn, unstitched manuscript that he had brought with him from the foggy north. He had given his learned professor an elixir of youth, which was at the same time a love-philtre, and had thus transferred to the devil, in some measure at least, the initial responsibility for Gretchen's ruin. Had this been his intention from the first? Doubtful and yet possible. One reads the Göchhausen *Faust* in vain for any suggestion that its hero was thought of as an old man. He has been teaching ten years, which suggests a man in the prime of life. All the emotions of the first Faust are those of youth, specifically those of the youthful Goethe; while those of the second Faust are such as the young Goethe felt *would* have been his, had he been the villain which he was not. The legend makes Faust devote himself to magic soon after taking his degree. On the other hand, the popular drama, needing a definite point of time for its action, and fixing its attention mainly upon the awful fate of Faust at the end of the twenty-four years, naturally introduced him as an oldish man. One of the puppet-plays begins: 'Countless years I have now been brooding,' etc.* So the artists, notably Rembrandt, conceived Faust as an oldish man and this conception has become the familiar one. Thus Goethe had good legendary grounds for introducing his incipient magician as a man well along in years; and while it is very doubtful whether that was his intention at first, still he found nothing in what he had written which was flatly opposed to such an assumption.† This assumption being made, the rejuvenation of Faust's passions by means of a love-potion presented itself as the simplest motivation of his conduct toward Gretchen.

* The opening of the Schwiegerling puppet-play; see above p. xxi.

† For the teacher of only ten years' experience *might* be thought of as having begun to teach somewhat late in life.

Besides this scene, in spite of Goethe's fine resolutions, *Faust* seems to have made no more progress for some time to come. He may have written some portion of the scene 'Forest and Cavern' while still in Italy, but this is uncertain. The 'hill' prevailed over the 'mountain' and continued to prevail long after his return to Weimar in June, 1788. By midsummer, 1789, *Tasso* was at last complete, and not long afterwards, it would seem, *Faust* was again taken up. By this time, however, Goethe had given up the thought of finishing the work immediately. Just why, we can at least guess. The 'plan' proved after all difficult to manage. The happy creative mood, the joy in the resumption of old projects, which had come to him for a moment in Italy, were not now always at his command. Absorbed in reminiscences of the south, he could not always go out of himself at will and return to the thoughts and feelings of his early manhood. Perhaps the magnitude and the technical difficulties of the subject oppressed him. Nevertheless, his *Faust* had been promised for the new edition of his works just then going through the press of Göschen at Leipzig; and so it was that he decided to half-satisfy the public and his own conscience by revising and printing a portion of the scenes on hand under the title *Faust. Ein Fragment*. This Fragment appeared then in 1790, comprising, with two 'Singspiele,' the seventh volume of the new works. Facing the title-page is an engraving by Lips, after Rembrandt, representing Faust as an old man gazing at a radiant cabalistic circle in his window.

Comparing, now, the Fragment with the Göchhausen *Faust*, we see at once that no little work had been done in preparing the former for publication. Various kinds of changes are to be noted: (1) minor orthographical and verbal changes in the interest of a more correct and refined diction; (2) corrections made in the interest of literary congruity; (3) suppression of old matter; (4) addition of new matter, and (5) versification of prose. To go somewhat into details, we note that, excepting changes of the first

kind, the significant omission of the stage-direction which made the Earth-Spirit appear 'in repellent form' (cf. the note to line 481+), and the substitution in line 519 of the verse

Es wird mein schönstes Glück zu nichts!

for the original

Nun werd ich tiefer tief zu nichts!

the first scene, lines 354-605, is kept intact. After that, however, comes a passage not found in the Göchhausen manuscript and comprising the present lines 1770-1867. Then follows the student scene considerably modified: the talk about girls, gaming and Frau Sprizbierlein's boarding-house has been suppressed, and in its place we have the famous lines on theology and law. After the exit of the student and the satirical comment of Mephistopheles, lines 2049-50, Faust reappears and we have the brief dialogue, lines 2051-72, which is not in the 'Urfaust.' Next comes 'Auerbach's Cellar,' in verse throughout, and with the rôle of magician assigned to Mephistopheles, Faust being converted into a disgusted spectator. Next, the scene 'Witch's Kitchen,' already spoken of; then the tragedy of Gretchen as in the Göchhausen manuscript (minor verbal changes excepted) up to 'Zwinger,' before which is inserted the present 'Forest and Cavern.' After this come the scenes 'Zwinger' and 'Cathedral,' the Fragment ending with Gretchen's swoon in the church. The Valentin monologue and the three prose scenes which end the Göchhausen manuscript are all omitted from the Fragment.

So we see clearly that the Fragment was the result of a deliberate selection, much being withheld. On what principle was the selection made? Obviously the poetic power of the scenes was not the main criterion. Goethe was not intent on giving the public random specimens of his best work on the Faust-theme. His aim was rather to present those scenes with which he was satisfied; those which, both internally and in their connection, he felt to be

in full harmony with his plan as it now lay in his mind; so that at some future time he could complete the drama by a process of filling in, without retracting or greatly modifying anything that had once been published. Secondly, of course, he wished the Fragment to be as intelligible as possible in itself. Accordingly he inserted the lines 1770-1867, beginning abruptly with

Und was der ganzen Menschheit zugetheilt ist,

thus providing a needed setting for the student scene* and at the same time making it clear that Faust's motive in allying himself with the devil for a grand tour of the world is to be a desire not of pleasure simply, but of experience. With the introduction of this idea the career of Faust acquires at once a new interest: we see that he is not a mere sensualist, but a man bent on draining the cup of life to its dregs. He is to leave his bookish pursuits and participate to the fullest in the life of men, share in all its weal and woe, and end the mad voyage with the shipwreck which is called death.† In this strange program of Faust (one hardly knows whether to call it grand or grandiose) we see a poetic reflection of Goethe's own youthful

“Yearning for the large excitement that the coming years would yield.”‡

As to what should precede line 1770, it is, of course, not to be supposed that the mind of the poet was at this time a blank. Some sort of ‘concept’ he no doubt had, but as to the nature of it we are

* But this setting is not the one originally conceived. In the ‘Urfaust’ Mephistopheles is made to appear ‘in dressing-gown with a large wig on’—which shows that the dialogue had not been thought of as taking place just before the pair set out on their travels. The situation in the poet's mind had been rather something like this: Mephistopheles has become Faust's domestic servant and acts as a sort of famulus. In that capacity, he one day, in his master's absence, receives a caller and mystifies him when he sees that the boy takes him for the famous Professor Faust. Cf. *Vierteljahrsschrift für Literaturgeschichte*, II., 552.

† Line 1775; cf. below p. lix. and also the note on lines 1765-75.

‡ Cf. the significant passage at the beginning of *Dichtung und Wahrheit*, bk. 9.

quite in the dark. One thing only is clear: the compact as finally drawn up had not yet been thought of. This is shown by the soliloquy in lines 1851-67. The Mephistopheles who speaks here is still the 'tormentor.' He would not have been made to use such language as he does use if he had been thought of as having but lately entered into a solemn agreement to serve Faust for life and to let his chance of final reward depend on his *satisfying* his master with some form of pleasure.

But if we find it hard to guess how far and in what way the editor of the Fragment had mentally, for his own purposes, filled up the gap between lines 605 and 1770, we can at least understand the difficulties that beset him. The intellectual preparation of Faust for his savage revolt against the moral order, and that, too, in harmonious connection with a deeper and nobler conception of his character, the introduction of Mephistopheles in such a way as to let it appear thinkable that a man like Faust would wish to form an alliance with him for life, the dramatic motivation of this alliance itself (since a professor might easily give up his calling to 'see what life is' without formally leaguering himself with the devil) — all these were poetic problems which it was easier to postpone than to solve. And so, postponed they were — to be taken up ten years later and carried to a solution, which, if not perfect in all its details, is, in a large view of the matter, admirable.*

And when the poet came to deal with his student scene, he saw that some of it was rather puerile; so he struck out this part and replaced it with those genial but penetrating comments upon the routine study of law and theology;† comments drawn no longer from the shallow cynicism of an all-too-knowing student, but from the deep heart of the century. So, too, the original 'Auerbach's Cellar' appeared to him now as out of tune with his lofty argument.

* But the useless and incongruous soliloquy, lines 1851-67, should have been consigned to the Paralipomena.

† Lines 1970 ff.

Faust as a sardonic, self-complacent practical joker was not the Faust that now filled his imagination. Then the scene was too boisterous. It was necessary to lift it out of the plane of a local student burlesque into the sphere of poetry. So he cast the whole of it into verse, toned down its coarseness and gave to Mephistopheles the rôle that had been Faust's.

When the love-tragedy was reached there was still the grand difficulty of explaining Faust's desertion of Gretchen. The presence of Valentin in the Göchhausen *Faust* shows that he was a part of the plan from the beginning. We may suppose the original idea to have been something like this: When Gretchen's shame becomes known to her brother, several months after her fall, he attacks her seducer and is killed in the quarrel. Faust flees to avoid arrest. While he is away Gretchen's child is born and drowned by the frantic mother, who then wanders about for some time as a homeless vagrant before she is imprisoned and condemned to die. All this, think of it as we may, must take several months. Meanwhile Faust, in ignorance of her fate, was to be 'lulled in insipid joys' by Mephistopheles. But how was this to be managed? To make Faust, as the possessor of a conscience, and after all his high protestations of love, leave Gretchen and be away for months without an effort to see her; and that after having caused the death of her mother and brother, was very unnatural. His rage on the discovery of her plight would be but small atonement for such conduct. And then, what were those 'insipid joys' to be? Had the 'Walpurgis-Night' been thought of from the first? Probably not, since the festival of the witches occurs on the eve of May-day, while Gretchen's fall takes place in the season of blossoming daisies, and in the cathedral scene she is far on the way toward motherhood.*

Here was a tangle which it was not easy to straighten without sacrificing the dignity and consistency of Faust's character; and

* Lines 3790-3. Cf. the introductory note to the scene 'Cathedral.'

the poet was not yet, in 1789, ready to do what he did finally, namely, make the sacrifice in cold blood and totally disregard the requirements of his realistic love-tragedy. He preferred to postpone the difficulty, by omitting from the Fragment not only the 'insipid joys,' but also Valentin and the three concluding scenes.

The only new matter in the Fragment, beside what has now been spoken of, is the scene 'Forest and Cavern,' and of this the significant lines 3345-69, beginning

Was ist die Himmelsfreud' in ihren Armen!

are found in the Göchhausen *Faust*. We may therefore safely regard these verses as the nucleus of the whole scene, and look to them for its germ idea. Doing so we see clearly what Goethe was here concerned with: it was to show the libertine Faust suffering the pangs of conscience. He saw, however, and saw no doubt much earlier than 1789, that so important an idea demanded fuller treatment; it was not enough to despatch it in a few words spoken by his hero while on the way for one of his nocturnal visits to his paramour. Hence came the thought of taking Faust out into the woods where he himself in earlier days had been wont to seek relief from over-tension of feeling. In the sixth book of *Dichtung und Wahrheit*, he describes a secluded spot in the woods near Frankfurt to which he resorted with an elderly friend. On one occasion the friend begins to explain how the ancient Germans, as described by Tacitus, were also given to communing with the mystic divinity of the woods. Whereupon the boy interrupts: 'O, why does not this precious spot lie in the depths of the wilderness? Why may we not hedge it in, in order to consecrate it and ourselves and separate both from the world! Surely there is no more beautiful worship than that for which no symbol is needed, that which springs from our heart simply through communion with nature!' — From such experiences came the dramatic idea of letting Faust retire to the woods to commune with himself in his guilty un-

rest and be joined in due time by Mephistopheles, who should ridicule his scruples and urge him to go back to the city and 'enjoy' himself in the embraces of Gretchen.

The general conception of the scene as thus described was very likely of early origin. But when the preliminary soliloquy of Faust, Faust alone with the woods, came to be worked out in 1788 or 1789, (for the perfect iambics can hardly have been written earlier), the task found a poet whose thoughts were no longer fixed so much upon the dramatic requirements of the scene, not so much upon the angry pathos of the dialogue about Gretchen which was to follow, as upon the opportunity offered for giving expression to his own maturer feelings of sympathy with, and gratitude to, the Universal Mother. Thus the soliloquy took its present form. In a serene and exalted mood, Faust returns thanks to the Earth-Spirit, conceived as the giver of all things, for the high feelings he has been permitted to enjoy. Then, by way of leading up to the coming dialogue, he deplors the fact that the spirit has also sent Mephistopheles, who, with his sneering, 'converts the good gifts into nothingness.'

Having completed the scene in this way, Goethe inserted it in the Fragment where it obviously belongs, namely, *after* the scene 'At the Well,' in which it is clearly intimated that Gretchen's honor is lost. Later, however, he transposed the scene to its present position. The reasons for this change are discussed below.

3. *The Completion of the First Part.*

Such was the 'Fragment' that came from the press just as Europe was beginning to vibrate to the first throes of the Revolution. It made no great stir in literary circles, but among the few who saw in it the 'torso of a Hercules' was Schiller, whose correspondence with Goethe now becomes, after the completed text itself, our main source of knowledge respecting the progress of the poem in the

next stage of its genesis. This correspondence gives us, to be sure, but little information with regard to any details of construction; its chief value consists in the light it throws upon the spirit and manner in which Goethe proceeded to the completion of the First Part. The most important notices bearing upon this subject will now be brought together.

In a letter of Nov. 29, 1794, Schiller writes enthusiastically of his interest in *Faust*, and of the pleasure it would give him to read some of the unpublished scenes. Goethe replies that he does not dare untie the package containing them; he could not copy without elaborating, and for that he has not the heart. Still, he adds, if anything could induce him to go on with the work, it would be Schiller's interest in it. Jan. 2, 1795, the younger poet renews his request still more urgently, but to no effect; then he ceases importuning and two years pass. June 22, 1797, Goethe suddenly announces that he is going to resume *Faust*, and if not complete it, at least forward it a good bit. To this end he is now separating what has been printed and disposing it 'in large masses' together with 'what is already finished or invented' (but not printed), and so preparing to carry out his 'plan which is properly only an idea.' This 'plan' is precisely what is now engaging his thoughts and he finds that he is tolerably agreed with himself. 'Our ballad-study,' he continues, 'has brought me back to this misty, foggy path, and circumstances counsel, for more than one reason, that I wander about in it for a time.' Schiller at once replies expressing his delight, and the next day, June 24, Goethe writes that really his return to *Faust* is a measure of prudence. Since, after all, he is not to go to Italy, as he had hoped, but has another northern winter in prospect, and does not wish to bore himself and his friends with idle brooding over his disappointment, he is pleasing himself with the idea of a return to the 'world of symbol, idea, and fog.' 'At first,' he proceeds, 'I shall only try to finish the large masses that have been invented and half worked out, fit these to what has been

printed, and so go on to the end of the circle.' June 26 Schiller writes at some length of *Faust*, of the embarrassing magnitude of the subject, of the difficulty involved in finding a poetic frame to contain it, in holding the balance between understanding and reason, jest and earnest, and in adapting the philosophical part to the popular legend. To this Goethe replies the next day thanking Schiller for his observations. 'As was natural,' says he, 'they coincide very well with my own plans and purposes, save that I shall take things somewhat more easily with this barbarous composition, and try to touch, rather than to satisfy, the highest demands. Thus probably reason and understanding will knock one another around like two prize-fighters, only to lie down peacefully at nightfall. I shall take care that the parts be agreeable and entertaining, and afford something to think of. As to the whole, which will always remain a fragment, our new theory of the epic may come in play.'

In a few days, however, the 'air-phantoms of *Faust*' are dispelled by southern reminiscences, and we hear no more of it for several months. Dec. 6, 1797, Goethe writes: 'Pray keep to your *Wallenstein*. I shall probably go at my *Faust* next, partly in order to be rid of this tragelaph,* partly to prepare myself for a higher and serener mood, perhaps for *Tell*.'† Feb. 3, 1798, he is 'thinking somewhat more earnestly of *Faust*,' and sees in it occupation for a year. April 11 he is working at it and finds the vernal mood good for a 'rhapsodical drama.' May 5 he reports good progress made on *Faust*, and remarks upon a 'curious case' that has turned up in connection with his work. 'Some of the scenes,' he observes, 'were written in prose, and they are, in comparison with the rest, quite intolerable in their naturalness and force. So I am now trying to put them into rime, whereby then the idea will appear as through a veil, and the immediate effect of the monstrous

* Τραγέλαφος, 'goat-stag,' 'fantastic animal.'

† Goethe was then meditating an epic on the Tell-saga.

matter will be subdued.' (This refers, of course, to the scenes 'Dismal Day,' and 'Prison'; the former resisted the transmuting process and was finally left in prose. See below, p. lxiv.)

Shortly after this date, the Schiller-Goethe correspondence becomes silent respecting *Faust* until the summer of 1800, when we have several references to it. At this time, however, it is the incident of Helena that is on the anvil. Sept. 13, 1800, Schiller counsels his friend not to be disturbed over the 'barbarization of the beautiful forms and situations' (i. e. the blending of the Faust-legend with the antique), and suggests that this hint may be of use in connection with the Second Part, — which is the earliest reference to any plan of making two parts. We may conjecture that the expedient had presented itself to Goethe not long before in connection with his work upon the Helena incident. This, in his earlier plan no doubt an episode, as in the puppet-play, had now come to stand forth in his imagination as the culminating point of the entire action. It needed, therefore, to be elaborated at length. Once suggested, the idea of a Second Part may have commended itself the more on account of Schiller's example in *Wallenstein*.

In the spring of 1801 we hear of another period of creative activity. March 11 *Faust* is 'progressing slowly.' Apr. 6 Goethe 'hopes that soon nothing will be lacking in the great gap (i. e. between lines 605 and 1772) except the disputation'; but this, he adds, is a 'work by itself, which will not be easily extemporized.' Here the Faust-notice of the correspondence end, nor do we get much light from any other sources extraneous to the text about the further progress of the poem. In his *Tag- und Jahreshefte* for 1806, Goethe enters the record *Faust in seiner jetzigen Gestalt fragmentarisch behandelt*; which means, seemingly, that the First Part as we now know it was then finally got ready for the printer. It appeared in the spring of 1808, constituting Volume 8 of the first Cotta edition of Goethe's works.

What now is to be learned from these notices? That which

impresses one most in reading them is the cynical tone in which Goethe speaks of the Faust-theme. Was this cynicism genuine or was it only a jocose affectation? Did the poet really regard his great work as a 'monstrosity,' and if so, on what ground? To what extent did this quasi-contemptuous attitude really influence the work done in completion of the First Part? The importance of these questions is obvious. If Goethe himself did not regard his work as artistically coherent, and took no pains to make it so, then all attempts to read coherency into it are a sheer waste of time. On the other hand, if he did regard it as a work of art built on a consistent plan, then we want to know just what he meant by calling it a 'tragelaph' and a 'barbarous composition.'

With respect to the first point, the genuineness of the cynical feeling, there is but little room for serious doubt. Some allowance may be made indeed for the play of humor, but the derogatory expressions in the Schiller correspondence are too numerous and pointed, and the evidence of the text itself in the 'Walpurgis-Night' and the 'Intermezzo' is too cogent to be put aside as insignificant. Goethe evidently felt that the *Faust* he was creating was going to be a peculiar affair with which he might take liberties. It would lack a certain kind, and that the most common kind, of artistic congruity. That is, it was a 'monstrosity.'

The general grounds of this feeling are not hard to discover. With his present classical predilections he could feel, as poet, but little sympathy with vagueness and extravagance. He was fresh from the composition of *Hermann*, and the qualities he most admired in poetry were definiteness, plasticity, well-regulated technique. In his *Faust*, however, he saw a dramatic work which he had begun in a spirit of reckless indifference to the rules and requirements of the drama. The supernatural, that is, the very pinnacle of improbability, had been assumed as a matter of course and made the basis of the action, and the action itself was to consist of selected chapters from the miscellaneous experiences of a life-time.

The underlying story was a mass of silly superstitions which could only be lifted into the sphere of serious poetry by being treated as symbolical of things real. And yet he had linked with the fantastic supernaturalism of the legend a terribly pathetic love-story which was not symbolical at all, but had been made to stand on its own merits as a picture of life. His hero, Faust, he had introduced as a man animated by vague perfervid longings for the impossible — at first by a fantastic feeling for nature, then by an equally fantastic *Weltdurst*. This hero he had then turned into a rake-unable-to-help-himself. All this must have seemed to the Goethe of 1797, the mature literary artist, the experienced scientific investigator, traveller and man of the world — slightly ridiculous. And yet he knew that a quarter of a century before, he had wrought his very soul into that same *Faust*.

Besides this, he had written in his youth with no very clear idea as to what the end of his play was to be or to signify. There is not a spark of evidence that he ever intended to send his hero to perdition in the traditionary way. Nor is there any more evidence that he intended to save him. He had simply abandoned tradition altogether and invented a mythology of his own which took no cognizance of heaven or hell. His hero was to drain the cup of life to its dregs and then 'go to ruin' — not to hell, but to the general ruin which awaits all mankind at the end of their terrestrial voyage. It was to be the tragedy of life's fitful fever lived through in delirium and followed by sleep. What was to come after this sleep had not been provided for. We may indeed be very certain that the young Goethe had never planned to let his Faust die a debauched and demoralized sensualist. The youth who at Frankfurt was dreaming of large and useful activity for himself, and who so admired Möser's *Patriotische Phantasien*, had no doubt provided in his own mind that his Faust should find at last some field of usefulness and die happy in the sense of having lived to some purpose; but what was to come after that he had not included in his dramatic

scheme. He held the view, no doubt, that God would take care of souls like his and Faust's, but for dramatic purposes he probably had expected to leave his hero right where the human tragi-comedy does actually leave us all when the curtain goes down, — in the hands of Providence.

But now the question presents itself, and no doubt the same question presented itself to Goethe in his mature years: What was to be the import, and what the dramatic interest, of such a tragedy? A drama requires more than fulness of life followed by the quietus of death; it demands struggle directed to a particular end, and a catastrophe in which the struggle is decided.

With all these considerations in mind, we can understand the feelings with which, in the plenitude of his powers, Goethe took up again his long neglected *Faust*. We can enter into his thoughts as he surveys the old manuscript and the pages of the printed Fragment. He cannot go on in the manner or in the spirit of his early beginning. He must complete the poem, if he completes it all, by engrafting his present self upon it. This, to be sure, will leave it a 'monstrosity.' The plot will contain incongruities, the characters will be inconsistent with themselves, and all that. Still it will have the consistency of his own life, and an organic, if not a tectonic unity. Its unity will be that of a spreading, gnarly oak, rather than that of a smart new villa.

And now, what is the nature of this new graft? Or, dropping metaphor, when the poet of 1797 has matured his plans, what is it that he purposes to do? In the first place, he will go no further with his invented mythology, but will plant himself on the firm ground of legend. He will bring his hero into relation with the God and the devil of tradition. He will make this hero's career symbolize, in one of its phases, the triumph of idealism over sensualism, and this final triumph and salvation of Faust he will foreshadow by means of a prologue in heaven. In conformity with this purpose, he will convert his devil from a 'tormentor' into a se-

ducer, whose problem it shall be to win Faust by making sensuality satisfy him completely. And as for Faust's wild longings and strange conduct, he will let the prologue intimate that *this* Faust is a wanderer in the dark, who is to be duly led out into the light. That is, Faust's career will be made to symbolize, in another phase of it, a clarifying and chastening process.

Let us now come to the details of the filling-in, following, for the sake of convenience, the order of the completed text, though the new passages and scenes were by no means written in that order. First came, in all probability, the three preliminary poems, but the consideration of these will be taken up in another connection.

The first scene of the Fragment closed with what is now line 605, and the immediately preceding speech of Wagner consisted simply of the two lines 596-7. The next four lines beginning with the slightly illogical „*noch Morgen*,“ were inserted on the final revision for the purpose of intimating the time of the action and foreshadowing the walk of Faust and Wagner upon Easter day. There is no hint in the ‘*Urfaust*’ or in the Fragment, that the action of the play had been thought of as beginning at Easter. This definite fixation of the time came from the happy idea of letting Faust, in his despair over the Earth-Spirit's rebuff, be recalled from suicide by the religious memories of his youth. The date fitted in well, also, with the plan which Goethe had early conceived of introducing into *Faust* a picture of a popular holiday. It fitted also with the love story of Heinrich and Gretchen, whose idyl takes place in the season of blossoming daisies. Again, it comported well with the ‘*Walpurgis-Night*,’ which comes on the eve of May 1. The poet seems to have forgotten, however, that it did not comport with what he had written in the scene ‘*Cathedral*,’ provided that was to stand before the ‘*Walpurgis-Night*.’

The next new passage is the second monologue of Faust, lines 606-807. The artistic motive that guided the hand of the poet here is easily discerned: It was his purpose to deepen and ennoble

the character of Faust, to bring him nearer to our sympathies and to give his pessimism a more real and human tinge. It is but a shallow criticism of this fine monologue to insist that men do not in actual life commit suicide because they find themselves denied certain knowledge they would like to possess. Realism is not to be our poet's watchword hereafter, nor is his hero's trouble so easily summed up.

Of the scene 'Before the Gate,' little needs to be said here. The philological evidence is conclusive that it was planned and largely elaborated in the early Frankfurt days, though the poet then had in mind a later season than Easter.* What he now did was to adapt the scene to the new date and bring out of it at last the poodle. So also the first of the two scenes headed 'Study' gives evidence, up to line 1322, of early origin, though the ensuing dialogue is probably one of the latest portions of the First Part. As to the second scene 'Study,' that is, the part of it preceding line 1770, with which the Fragment breaks in abruptly, it is difficult to separate the new matter from the old. Some passages convey a strong suggestion of Goethe's youth, but the most of the lines were probably written in 1801.

We come next to the transposition of the scene 'Forest and Cavern.' The grounds of the change are not easy to see. It is perfectly certain that the scene was written under the presupposition that Gretchen's honor is lost, but as it stands, it must be read on the assumption that she is still innocent. Perhaps the change grew out of a desire to remove the coarse implication of a vulgar *liaison* involving repeated visits of Faust to Gretchen. It is quite clear that the poet originally conceived the relation of the pair as precisely like that of Egmont and Clärchen, but in his old age he seems to have thought he had so ordered matters as to convey the impression that Gretchen had sinned but once. In line 12066-7, the saints say of her:

* See Kögel in *Vieterljahrschrift für Literaturgeschichte*, II., 559.

Die sich einmal nur vergeffen,
Die nicht ahnte daß sie fehle.

It may be remarked here that the omission from the scene 'Cathedral' of the original heading which made known that the occasion was the funeral of Gretchen's mother, was in line with this idea of putting Gretchen's character in a more favorable light. Still, the text was never thoroughly revised with reference to the point, as witness line 3675. Again the transposition of 'Forest and Cavern' may have been suggested by a feeling that the serene and lofty mood of Faust in the opening soliloquy hardly befits the confirmed libertine. It may have seemed more poetical and more creditable to Faust to depict him as wrestling with himself and with the devil over the wrong that he is *about to do* under the influence of a dæmonic passion than to represent his fine compunctions as all about the gross question of repetition.

Upon the whole, however, the transposition must be regarded as unfortunate. For, in the first place, as the scene now stands, there are several passages that do not read naturally,* and then, one wonders why the jubilant and prosperous lover of the preceding scene has suddenly become a hermit in the woods.

Our attention is next claimed by the completed Valentin scene, the early conception of which was described above. In the Göchhausen manuscript this scene is found after 'Cathedral,' which lacks line 3789, with its allusion to Valentin. The transposition of the scene intensifies the pathos of Gretchen's agony in the church, since she thus appears burdened with a double guilt. Then, too, the scene 'Cathedral' had been conceived as taking place some months after Gretchen's fall; it could not therefore come before the death of Valentin if that was to be thought of as occurring just before Walpurgis-Night.

Finally, we have to do with the prose scene and the carnival on

* Lines 3249, 3328-9, 3336, 3360-1.

the Blocksberg. It will be remembered how Goethe himself felt that the prose scenes, because of their savage force of expression, were 'intolerable in comparison with the rest.' He tried, we must infer, to put both of them into verse, but failed with the scene 'Dismal Day,' which left its isolated oddity all the more conspicuous because the versifying process succeeded well with the final scene 'Prison.' Besides being in prose, too, the scene 'Dismal Day,' presupposed a different use of the poodle legend from that which he had now adopted in the earlier part of the play. Again, it had been written on the assumption that Mephistopheles would appear as in some special sense an envoy of the Earth-Spirit, which idea had now been given up. But in spite of these things, with a few trifling verbal changes, — in went the prose scene just as it stood. The 'tragelaph' had to be disposed of!

But we have not yet touched the real heart of the 'intolerableness' alluded to by Goethe. The 'force and naturalness' of the prose scene are not out of harmony, but quite *in* harmony, with 'the rest,' if by the rest we mean the love-tragedy to which it belongs. The prose, as prose, would produce but a slight jar if the scene came directly after the cathedral scene: the reader's inference would be that only prose could adequately express Faust's rage. Even the other incongruities mentioned, though a few strokes of the pen would have removed them, would probably never have troubled anybody but philologists. The real dissonance lies not in the prose scene at all, but in the scene which Goethe had now written and designed to precede it. Taken by itself as a separate work of art, the 'Walpurgis-Night' is in its way admirable, but viewed in its connection as a link in the drama, it can only be explained as a wanton freak of poetic cynicism. We are, of course, to assume that the revels of the Brocken are the 'insipid diversions' referred to in the prose scene, though Faust has not found them insipid. But they take place in the spring before Gretchen is a mother, and must therefore have been ancient history at the date of the prose

scene. What has Faust been doing in the meantime? And then why this frenzied rage at Mephistopheles for 'lulling him in insipid diversions' when he has been taking part in them with the zest of a person whose conscience is in no need of diabolical 'lulling'? The man who has been joining in the lewd mirth of naked witches is not the man to be thrown into a fury by hearing of the sad fate of a girl whom he has seduced. And why should Faust on the Brocken refer to his love in elegiac tone as a distant memory, and why should he have a vision of the beheaded Gretchen when it is but a day since he left her alive and well? And why should hopeless confusion be brought into the chronology of a natural order of events? *

To these questions there is no answer that is altogether creditable to Goethe's poetic conscience. It pleased his fancy to write the 'Walpurgis-Night' as an *étude* in the uncanny and the gross, and a satire upon contemporary men and tendencies that he did not like. In painting the picture he simply gave the rein to his present humor with no serious concern about the inner or the outward harmony of what he was now writing with the love-tragedy that he had written a quarter of a century before. The result, as we have it, is undeniably a blemish in the poem. The idea of the scene may be accepted as good. The Faust of the legend visits hell. Mephistopheles as a purveyor of sensual pleasures would naturally wish to take his patron sooner or later to the grand festival on the Blocksberg. Goethe had all along intended some such picture for the interval between Valentin's death and Faust's discovery of Gretchen's plight. Thus the idea of the scene came naturally enough. Nor is it reasonable to find fault with the poet for not attuning the 'Walpurgis-Night' as a whole to the high pathos of the love-tragedy: that would have been poetically out of the question, and,

* As the text stands we go backward in time when we pass from the cathedral scene to the Walpurgis-Night, or else lines 379e-3 have to be ignored. Cf. the introductory note upon the cathedral scene.

besides, he was now no longer a master of high pathos. It is simply pedantic, too, to condemn austere the element of personal satire; one may enjoy that, especially where it has some broad universal import, and one may even put up with a little nonsensical mystification. But the poet might have spared us the wanton degradation of his hero's character, he might have taken a little more pains to harmonize the scene technically with what goes before and what comes after, and he might have found some other place in his works for the trivial and obscure personalities which make up a good part of the 'Intermezzo.'

But while we may fairly charge the author of *Faust* with carrying his cynicism too far in this portion of his work, we should not let our impatience lead us to take the wrong side on the main issue. Many able critics have made the mistake of siding with the young Goethe against his maturer self. They have praised the youthful realism, which we see at its best in the Gretchen scenes, as worthy of all admiration, and have treated his later manner as an aberration from the right path. It is this mistake which was chiefly responsible for the long eclipse of the Second Part and for the undue exaltation of the love-tragedy. Many readers, stopping with the First Part, and further influenced perhaps by the prominence of Gretchen on the stage, have been led to think of her as the heroine of the play in the same sense that Faust is its hero. To such persons the 'Walpurgis-Night' could hardly seem anything else than a dark enigma to be dimly comprehended perhaps on the one supposition that the tragedy was to end with the First Part and Faust to be sent to perdition for his conduct toward Gretchen.

The truth is, however, that the love-story is only an incident of the 'little world.' It is an episode which the young Goethe, enamored of the lifelike pictures he was creating, and not yet clear as to the ethical import or the poetic requirements of his theme, had permitted to grow into a drama by itself; a drama which, admirable as it is in its kind, has nothing to do with the legend and

would read as well if published separately under the title of 'Heinrich, Gretchen and Iago.' In his riper years, Goethe came to see clearly that pathetic realism was not the element in which a poem based on the Faust-legend should live and move. Humor, the poetic revivification of Tradition's dream-world, with here and there a bit of playful symbolism, — this was to be the element. It was not a question of the merits of realism *per se*, but of the requirements of this particular theme. And on this question there is to-day no room for doubt that the Goethe of 1800, much wiser in every way than the Goethe of 1775, was entirely right. It was not for him therefore to be over-anxious about introducing a discordant passage into the pathos of his love tragedy. He had invited the world to think of his hero as a 'good man' and had made some effort to rescue this hero's title to that name. But he must have felt, as every reader feels, that the effort had not been altogether successful. In spite of the 'Witch's Kitchen,' in spite of Faust's 'I must,' and in spite of the devil, one feels that the seducer of Gretchen is detestable, and the more so for his fine sentiment. It was not possible to save the dignity or the consistency of his character. Why then make the attempt, especially since he was to be presented as a 'wanderer in the dark'? Why introduce him in the rôle of a solemn puritan among the mythical lubricities of the Brocken? Why not let him rise to the humor of the situation and enjoy himself like a man fully alive to the greatness of his opportunity? And why trouble about matters of time and space and quotidian probability, since all such bonds were to be thrown to the winds in the remainder of the poem?

Some such thoughts as these, we can imagine, had flitted through the mind of the author of the 'Walpurgis-Night.'*

* Cf. G. Witkowski's little book, *Die Walpurgisnacht*. Leipzig, 1894. This excellent essay discusses the scene thoroughly from the genetic and also from the æsthetic point of view, taking on the whole a little more favorable view of it than is taken in the text above. All that can reasonably be said in defense of it is there very well put.

V.

THE COMPLETED FIRST PART.

But now, the letters to Schiller tell us also another story. They tell us, namely, of earnest ponderings on the 'plan,' the 'idea,' of *Faust*. In spite of his cynical references to the theme, the poet felt that what he was creating was, with all its barbarism and 'monstrosity,' a work of art. He probably did not realize at this time, as he did in his latter days, that this *Faust* was to be the great work of his life. When he published the First Part, too, he probably thought it very doubtful whether he should ever complete the work, and this doubt, this feeling that very likely the 'tragedy' would always remain a fragment, may have made him more indifferent than he otherwise would have been to the imperfections just discussed. But, on the other hand, there is no good reason to doubt that when he published the First Part he felt that what he had put into it was, notwithstanding its incongruities, in harmony with his general plan and hence sufficiently consistent with itself. 'For,' as he observes in *Dichtung und Wahrheit*, 'the inner content of the matter treated is the beginning and the end of art.' Now it is of prime importance in the study of *Faust* to understand this 'inner content,' which gives to the whole its unity and consistency. For the purpose of bringing this clearly into view we will now enter upon a brief analysis of the completed First Part.

The first two of the three preliminary poems have nothing to do with the action and so need not occupy us here. The Prologue, however, is vital. It indicates clearly the general character and final outcome of the action. We are not to have a drama of sin and damnation, as the legend would suggest, but a drama of intellectual clarification. The dialogue acquaints us with Faust as a man of high ideal aspirations, a 'good man,' a 'servant' of the Lord, whose service, however, is just now 'confused.' But the Lord promises that he shall be led out 'into the clear:' — a phrase

which does not refer to Faust's final reception into heaven, though that, too, may be implied, but to the clearing up of his 'confusion' on earth. Mephistopheles, appearing here as a cynical 'wag,' thinks that Faust's high yearnings are so much nonsense, and craves permission to 'lead him in *his* way,' i. e., to give him a taste of earth's pleasures; he is confident that he can soon make Faust 'eat dust with pleasure,' i. e., be satisfied with an animal existence. The Lord gives him permission to try his arts upon Faust during the latter's earthly life, but forewarns him that he will fail. Mephistopheles accepts the offer jauntily. He does not care for 'dead men'; it will be reward enough for him, in the event of success, to be allowed to boast of his triumph over the Lord.

We are now introduced to Faust in his 'confusion.' He is out of humor with life and is chafing morbidly under the necessary limitations of *human* existence. Nominally and at first, that which troubles him is his lack of certain knowledge that he thinks he needs for his own peace of mind as man and as teacher; but when he describes the nature of his longing, we begin to see that it is for something not attainable by mortals. This superhuman character of his yearnings becomes more apparent farther on: he would fain be an elemental spirit, dreams of 'flowing through the veins of Nature and enjoying the life of gods,' and of 'soaring away to new spheres of pure activity.' Later we find him pining to fly away after the sun like a bird, and to be wafted through space in a magic mantle. In other words, he is not content to 'stand before Nature simply as a man.' He feels his human existence as a galling fetter, instead of seeing in it an opportunity for free activity. Just this is his 'confusion,' and the 'clearing up' is to consist in the transformation of this attitude toward life into another which may best be described by the phrase *resignation without apathy*.

But to return to the argument. Pursuing his superhuman vagaries, Faust has devoted himself to magic. With the aid of a book that he has somehow secured he succeeds in calling up the Earth-

Spirit, but when he meditates a friendly approach to this being of a higher order, he is met with a rebuff which tells him plainly that the coveted knowledge, the wished-for footing of intimacy with divine power, the high destiny of godlike activity and unmixed happiness, are not for the like of him. Then Wagner appears and the dialogue with him shows us Faust's idealism in a somewhat saner form (his love of truth and hatred of shams), though he is still somewhat quixotic in the fury of his assault upon Wagner's harmless academic windmills. With the exit of Wagner Faust is thrown back upon himself. He had set his supreme hope on the spirit-world and this has failed him; what is there left? In his despair he is led on to a mournful indictment of life in general. The *misère* of his existence vanquishes the will to live and he resolves to die; but as he sets the poison to his lips he hears the Easter music which reminds him of a youth made happy by a religious faith that is now no longer his. The sweet memory stays his hand. The next afternoon he takes a holiday walk with Wagner, in the course of which his brooding pessimism, his rooted conviction of the badness of man's lot, is still further brought to view. At nightfall he returns in a serener mood, but with the fateful poodle.

Then follow the scenes which lead up to the compact with the devil. Mephistopheles, appearing as a gay young squire, advises Faust to quit his brooding and go out into the world to see what life is. Faust repeats his litany of wretchedness and curses the whole round of man's pursuits and ideals. It is here that his 'confusion' culminates. Mephistopheles again urges that he seek a cure for his malady by testing the pleasures of earth, and offers to be his companion or even his servant in such an experiment. Faust is desperate. He feels certain that the devil's lures cannot bring him the peace he craves; he is bored in advance by the program suggested to him. Still he cannot go on in the old way—he has reached the very end of his course. He has meant well, but his high cravings have brought him only disappointment and pain.

So, in a spirit of reckless desperation he closes with the devil's offer, not as one expecting to enjoy the new life, but as one bent on probing to the utmost all the facts of man's miserable estate. Jumping the life to come, he will at least find out what this life is like in all its forms and phases. In consenting to be amused in the devil's way he merely stipulates that there shall be no rest, no cessation, in the wild 'reel' from one experience to another. Accordingly the pair make a solemn agreement with each other. Faust is to have during the remainder of his life the prompt and active service of Mephistopheles, but in the next world the relation of master and servant is to be reversed. This last, however, only on one condition: Faust must be 'satisfied with himself.' Only when he shall 'stretch himself upon a bed of ease,' completely absorbed in the pleasure of the present moment, shall Mephistopheles have the right to claim him as his own.

With respect to this compact, a few comments will be in order. In the first place there is the obvious improbability that a sane man, who really believed that he possessed an immortal soul, would ever *admit* that he was satisfied with any earthly pleasure, if he knew that that admission would forthwith send him to eternal perdition. Goethe has attempted to deal with this difficulty formally by making Faust give his solemn assurance that he will be honest. But he has dealt with it more vitally by giving us to understand in more ways than one that the stake of Faust's soul in the life to come is a somewhat formal matter, a part of the costume required by the legend. Of course we may not say boldly that Faust does not believe in immortality, but he is at heart a skeptic for whom the question is at least an open one. At any rate it is not the life to come, but this life, which troubles him, and it is in this world that the real interest centres both for him and for us. And indeed for the devil also — which is the real reason why he facetiously says to the Lord in heaven that he does not care for dead men. We must not think of Goethe's Mephistopheles as a malignant fiend,

artfully and hatefully leading his victim in the way of pleasure, saying to him with each experiment, 'Is not this enough?' and standing ready with his bludgeon in case of an affirmative answer. He is rather a gentleman of culture,* who represents a certain view of life, and the question is whether he will succeed in making his view acceptable to Faust. If Mephistopheles wins, then Faust's idealism will be quenched in some form of pleasure, and the modern ethical interpretation of such an outcome will be: Eat, drink, and be merry, for to-morrow ye die. If Faust wins, two contingencies are conceivable. Either he will go on to the end tugging at the chains of his human nature and feeling that existence is a burden, in which case the conclusion would mean that man's life is indeed, as the Buddhists and Schopenhauer conceive it, a thing of evil, and that the saddest part of it consists of those lofty aspirations that whisper to men of their superiority to the brutes that perish; or, on the other hand, his idealism will continue invincible to the end, but be 'cleared up,' chastened and directed into channels that will give to life dignity and value. In that event — but the ethical philosophy of *Faust* is a large subject, the consideration of which comes properly in connection with the conclusion of the Second Part.

When the compact is signed, Faust, of course, does not know which of these contingencies is to happen. He only feels sure that Mephistopheles will not win; for, though he talks of going to wreck and ruin, that, as we have seen, does not refer to damnation incurred through the devil's triumph. Nor, so the fiction requires us to assume, does Mephistopheles know what is coming. Though his defeat has been foretold on the highest authority, he still counts on victory. But if neither of the parties to the agreement knows how it is to end, the Lord in heaven knows, and by virtue of the Prologue *we* know — at least in a general way.

* In his later stage, of course.

Thus bound together, the two set out to visit first the 'little world' and then the 'great.' The little world is the life of common men, the great world, the Emperor's court. They go first to Auerbach's Cellar, where Faust is bored. Mephistopheles perceives that his comrade's youth must be renewed, and takes him accordingly to a witch, whose elixir of youth turns out to be at the same time a love potion. Then comes the story of Gretchen. Faust (thanks in part to the magic) seems to drop into his new rôle all too easily, so that we begin to think that as lover he is approaching perilously near to Mephisto's goal. But no: under all the lover's raptures there is constantly felt — our poet takes good care of that — the prick of conscience, and no man can be completely 'satisfied' with the things of sense so long as he is inwardly troubled by that silent envoy of the supersensual world, the monitor that 'makes cowards of us all.' Faust remains 'conscious of the right way,' and when the wrong is done, the ruin wrought, and he returns from the orgies of the Brocken (even here his thoughts are fantastically haunted by the figure of the wronged Gretchen), we find him to his honor still capable of acutest suffering. He has coveted the full experience of man's weal and woe, and now there is wrung from him the line of awful pathos,

Der Menschheit ganzer Jammer faßt mich an.

In these words are summed up, so far as Faust is concerned, the whole import of the Gretchen tragedy. He has not yet been led into 'clearness,' on the contrary, his 'confusion' seems to have become more confounded. But the wagers are not yet decided, and the 'great world' is still to come. *Faust* does not end, and its author never dreamed that any sane being would try to imagine it as ending, in the prison-cell of the dead Gretchen. To suppose, as many have done, that the Second Part was an afterthought is to make the most radical and pernicious mistake that can possibly be made in the interpretation of the poem.

VI.

THE PRINCIPAL CHARACTERS.

1. *Faust*.

The foregoing pages have shown clearly enough that the character of Faust has its root and its development in the personal experiences of Goethe; it owes to the legend only the externals of costume and historical setting. Of course, we may not say in any literal sense that Faust is Goethe — the identity of the poet with his hero must be understood in the light of Goethe's well-known artistic methods. He never deliberately depicted himself, but his works were in a very eminent degree personal 'confessions.' *Faust* is only one of several poetic creations which are, to employ a figure used by Goethe respecting his *Tasso*, 'bone of his bone and flesh of his flesh'; the chief difference being that Faust gives us the poet in his development from youth to age, while Werther, *Tasso*, *Meister*, reflect particular phases of his history. In all alike, however, what we have in the fictitious hero is not the veritable Goethe, but only actual moods of his transfigured and potentialized for the purposes of his art. It is by no means to be assumed that what Faust says and does under his circumstances is what Goethe would have approved under like circumstances, could they have been realized. What we have is always a poetic rendition of actualities, not a photograph, and still less an allegory requiring to be deciphered in detail with reference to particular incidents in the poet's life. This is not to be construed as denying that the poem may contain here and there an almost literal transcript from biography. Take, for example, the incident of the flower oracle, the lover's pursuit and the captured kiss in the summer-house: this certainly sounds very like a chapter from Goethe's romance at *Sesenheim*. So there are many passages in the poem in which the details are such that a well-informed reader will inevitably think his own thoughts; but in few of them is it possible to prove anything

or to separate the basis of fact from the fabric of fancy. Such readings between the lines are, when reasonably managed, well enough in their way and may now and then throw an interesting side light upon particular scenes. In general, however, it is not biographical details of any kind, but the broad features of Goethe's inner history that we must expect to find reflected in Faust. What this saying means has been so fully brought to view in the foregoing discussion that nothing further on the subject is necessary.

2. *Mephistopheles.*

In this most unique and powerful of Goethe's creations, just as in the case of Faust, we have to do with an evolution. He meets us first as a wag and a rake's friend. But for his name and an allusion to magic horses, the 'Urfaust' conveys no suggestion that Mephistopheles is a supernatural being. The 'devil' in him is the devil of sensual promptings, and his relation to Faust is that of a tormentor in the guise of an obedient servant. Later, Goethe invests him with all sorts of legendary trappings derived rather from the devil-myth in general than from the Faust-legend in particular. This devil-myth is, as is well known, a highly composite affair. The Jewish 'adversary' and prince of demons, Satan, the Persian god of darkness, Angra-Mainyus (Ahriman, Arimanes), the serpent-story of Genesis, the monstrous imaginings of the apocalyptic writers of the Old and New Testaments, theological speculations about Titan-angels at war with God, attributes of Greek, Roman, and Germanic divinities, — these are some of the sources from which 'the devil' of medieval Christian demonology had been elaborated by popular and learned superstition.* From such traditional sources Goethe draws at will, adding conceptions of his own as suits his purpose. As an adversary of divine power, Mephistopheles is a spirit of negation: God affirms and creates,

* Cf. Roskoff, *Geschichte des Teufels*, I., 186 ff.

the devil denies and destroys. He is therefore the natural lord and patron of destructive agencies, great and small. Fire, as the enemy of life, is his natural element. Against the divine regime 'let there be light,' he is a prince of darkness and a champion of primeval chaos. He has the lameness of Hephæstus, the hoof of Pan, and the two ravens of Odin. In accordance with the familiar popular conception he is a lover of witches.

Passing from these externals, which are legendary, to the intellect, which is modern, we find the essence of his character to consist in his cynical hostility to all idealism. 'Man in his high endeavor,' is for him a laughing-stock. Moral scruples, sympathy, supersensual love of woman or of nature, are the ridiculous antics of the human grasshopper that would fain fly but cannot. At first his cynicism is bitter earnest; he meets Faust's pathos of high feeling with a pathos of contempt for high feeling. In the later scenes, as throughout the Second Part, he is a more genial devil, and his cynicism takes the form of clever satire.

Concerning his indebtedness to actual personages much has been conjectured and but little proved. We have seen reasons for thinking that the initial conception owed somewhat to Goethe's Leipzig friend Behrisch. From *Dichtung und Wahrheit* one would infer that the living model of Mephistopheles was, if anyone, J. H. Merck, with whom Goethe became intimate directly after his return from Strassburg. Merck was a man of extensive knowledge, fine critical perception, easy, self-assured social bearing, and altogether solid character. Goethe describes him as tall and gaunt (so was Behrisch likewise), and as having a prominent pointed nose and eyes that continually peered here and there, giving to him a certain 'tigerish' expression. He further imputes to him a propensity for biting satire and a capricious habit of treading on people's toes regardless of the hurt. This personage Goethe expressly credits with having exerted a 'very great influence' upon his own life, and he refers to him repeatedly as Mephistopheles Merck. But it is a

question whether these Mephistophelean traits of Merck are not largely a matter of fanciful retrospect. Goethe, to be sure, is not the only one who ascribes horns and claws to this youthful friend of his, but Merck's letters and extant critical writings, and the total impression of his character derived from contemporary sources, offer little suggestion of the peculiar diabolism that shows itself in Mephistopheles.*

And the same thing is to be said of Herder, whom Herman Grimm regards as the living prototype of Mephistopheles.† Grimm's theory is that Herder became for Goethe at Strassburg the starting-point for the poetic conception of an overweening, remorseless, destructive critic, a critic that knows it all, sees through you and over you, and delights in showing up the vanity of your enthusiasms. Grimm supposes, then, that this conception was borne in mind by Goethe until Merck came to give it individuality and speech. To this theory as guardedly set forth by its author, one cannot deny a measure of plausibility, only we must not look for anything of the actual Herder in Goethe's devil. Herder was no cynical enemy of idealism, but himself one of the towering idealists of his century. If he ridiculed Goethe's enthusiasms it was not in a spirit of contempt for enthusiasm *per se*, but out of devotion to what he thought a better enthusiasm of his own. Another point deserves to be noted with regard to Grimm's hypothesis. The only Mephistopheles that we can even imagine to have been much influenced by Herder is, of course, that of the early pre-Weimarian scenes. But the Göchhausen *Faust*, not known when Grimm wrote, shows us that this Mephistopheles was by no means an incarnation of omniscient, overweening critical intellect. He is a kind of devil of whom there was no spark in Herder, and who did not need to be suggested by a Herder, the species being only too common among the sons of Adam. Finally, it is highly probable

* Cf. Loeper in the Hempel edition of Goethe's works, XXII., 292 ff.

† *Vorlesungen über Goethe*, 25te Vorlesung.

that the initial conception of Mephistopheles had already taken root in Goethe's mind before he knew Herder at all.

The truth is that Goethe's famous creation owes very little, and nothing that is clearly definable, to any actual personage. Mephistopheles is simply the natural, and in view of Goethe's poetic methods, necessary pendant to Faust. The pair are in their way but another instance of that dualism of poetic conception which meets us elsewhere as Götz and Weislingen, Clavigo and Carlos, Orestes and Pylades, Tasso and Antonio. Over against the extreme of titanic idealism seen in Faust, the poet sets an extreme of earthly sensualism in Mephistopheles. The devil of any age or people is the enemy of what that age or people regards as supremely good. So in a time of emotional expansion like the storm and stress era, when 'feeling is everything' and supernal unrest the accepted sign of the soul's nobility, the devil is naturally a person who throws cold water upon all high sentiment. Our poet needed no models, and no suggestion beyond what was furnished by his widening acquaintance with life, and his observation of the inner contrasts of his own being. The habit of critical self-inspection early became a part of his nature. It was as if he were accompanied by an inward Mephistopheles, that now confronted his flight of feeling with cold common sense, now whispered of the base while he dreamed of the noble, and again turned his pathos of emotion into ridicule. All men carry their devil with them and Goethe was no exception. He once said to Eckermann that there was no crime but envy, of which he could not imagine himself to be guilty. Bearing this in mind and remembering also Goethe's way of potentializing his own moods in his fictitious heroes, his way of raising these moods, so to speak, to a higher power, and carrying out their consequences to a logical end,—remembering this we have, broadly speaking, all that is needed to explain the character of Mephistopheles both in its inception and in its development.

3. *Wagner.*

The legend, as we saw, gives to Faust a famulus in the person of an 'insolent lubber' called Christoph Wagner, who is in his master's secret and becomes his heir. This Wagner also regularly appears in the puppet-plays, having there a somewhat colorless and unimportant rôle. Goethe makes use of him for a contrast to Faust of a different kind from that offered by the Earth-Spirit or Mephistopheles, that, namely of a practical, self-satisfied book-worm. The young Goethe, who slighted his lectures at Leipzig and Strassburg, was, of course, acquainted with fellow-students who attended steadily to their work and were not given to repining over the inadequacy of the official academic fountain for quenching the diviner thirsts of human nature. In sombre moods the species no doubt exasperated him, and so when he came to depict it in *Faust*, he threw a touch of satire into the portrait, and made qualities appear despicable that are not so very despicable after all. For it is a mistake to regard Wagner as a type of the paltry pedant. There is nothing of the pedant about him. He makes no offensive parade of lean and wasteful learning, nor is there anything in him to suggest that he cares only for the letter and not for the spirit. He is a zealous student, a little tactless and importunate, a little *naïf* in his ambition to know everything, but otherwise quite worthy of respect. He knows what he wants and his wishes are creditable to his head and heart. Faust, in his irritation, calls him the 'poorest of the sons of men,' but humanly speaking, Wagner is a promising youth who will make his mark in the world; in fact, does make it. He is quite right to care for the things that pertain to his future vocation and Faust's bitter rhetoric does him injustice. Wagner is not digging after mysterious, unnamable treasures, but after bait to catch fish; he has a right, therefore, to be pleased when he turns up an angleworm. The point of these remarks is to caution against the common error of reading the Wagner scenes as if Faust were an oracle of absolute wisdom, and Wagner a ridiculous shallow-pate.

It is Faust who is in the wrong, and his 'clearing up' will bring him, not further from but nearer to, the humble, practical, human idealism of his *famulus*.

4. *Gretchen*.

The later Faust-books, as was noted above on page xvii., contain an account of Faust's falling in love with a servant-girl. Whether this story is really, as Scherer supposed,* the 'germ' of Goethe's *Gretchen* is at least doubtful; Kuno Fischer† thinks the hypothesis unnecessary and even absurd. Of one thing at any rate we may be sure, and that is that nothing more than the merest hint can have been obtained by Goethe from this source; for the story is told in two sentences in the *Christlich Meynenden Faust-book*, and has no resemblance whatever to the love-tragedy in *Faust*. This last cannot be said, however, of a certain other narrative which has lately been put forward not only as the probable 'original' of the *Gretchen* story but also as evidence that the *Faust-book* used by Goethe was that of Pfitzer.‡ In a long note to his second chapter, by way of parallel to Faust's youthful profligacy, Pfitzer tells a story, not found in *Widman*, of a young student Apion, who falls in love with a girl named Amee, wins her favor by means of presents and then dishonors her. The mother, trusting her daughter and busy with her house-work, knows nothing of the relation. The maid Caride knows, however, and threatens to betray Amee, but is quieted by Apion's silver. In her shame, Amee is deserted by her betrayer and in due time gives birth to a daughter, who is put to death by Caride, with the young mother's consent. After two years the crime is discovered and both Amee and Caride are beheaded, while the mother is banished for not taking better care of her daughter.

The similarity of this story to that of *Gretchen* is so striking as to suggest more than a possibility that Goethe may have read it.

* *Faust-Buch*, p. xxviii.

† *Goethe's Faust*, p. 150.

‡ *Goethe-Jahrbuch*, VII., 278. On the Pfitzer book, see above, p. xvii.

Still, there are certain facts that should not be ignored. First, the story is not told of Faust at all. Secondly, the main elements of the recital are not so unheard of in life or in literature as to compel the supposition that Goethe needed this particular tale to set his imagination at work. Finally, as we have seen, Gretchen is only one of a group of similar portraits painted by Goethe in his youth. His mind was long haunted by the vision of an artless, naive girl with a superior worldling for a lover. Any theory that attempts to account for the origin of the conception of Gretchen must also account for the Marie of *Götz von Berlichingen* and the Clärchen of *Egmont*.

In any case, therefore, we cannot suppose that Goethe's creation owes more than a bare suggestion to his reading in Faust-lore. Nor does it owe very much that is definable to any maidens of flesh and blood. Some have thought, and even argued vehemently, that the portrait of Gretchen is based upon reminiscences of the Frankfurt Gretchen described so vividly in the fifth book of *Dichtung und Wahrheit*.^{*} But this is not very probable. Even supposing this early love to have been as fervid as would appear from *Dichtung und Wahrheit*, the episode was ancient history at the time when the Gretchen scenes in *Faust* were written. Ten years had passed with their kaleidoscopic succession of sweethearts, and the young Goethe was preeminently a poet who wrought from the issues of the living present. It is more likely that the Frankfurt Gretchen was copied from her namesake in *Faust*.

With better reason we may assign to Friederike Brion the chief influence, among actual maidens, in shaping the conception of Gretchen. The reasons for this opinion have already been given.

In these pages we have called Goethe's heroine uniformly by the name of Gretchen, but he himself calls her also by the name of Margarete. As a rule the name Gretchen is used where she appears

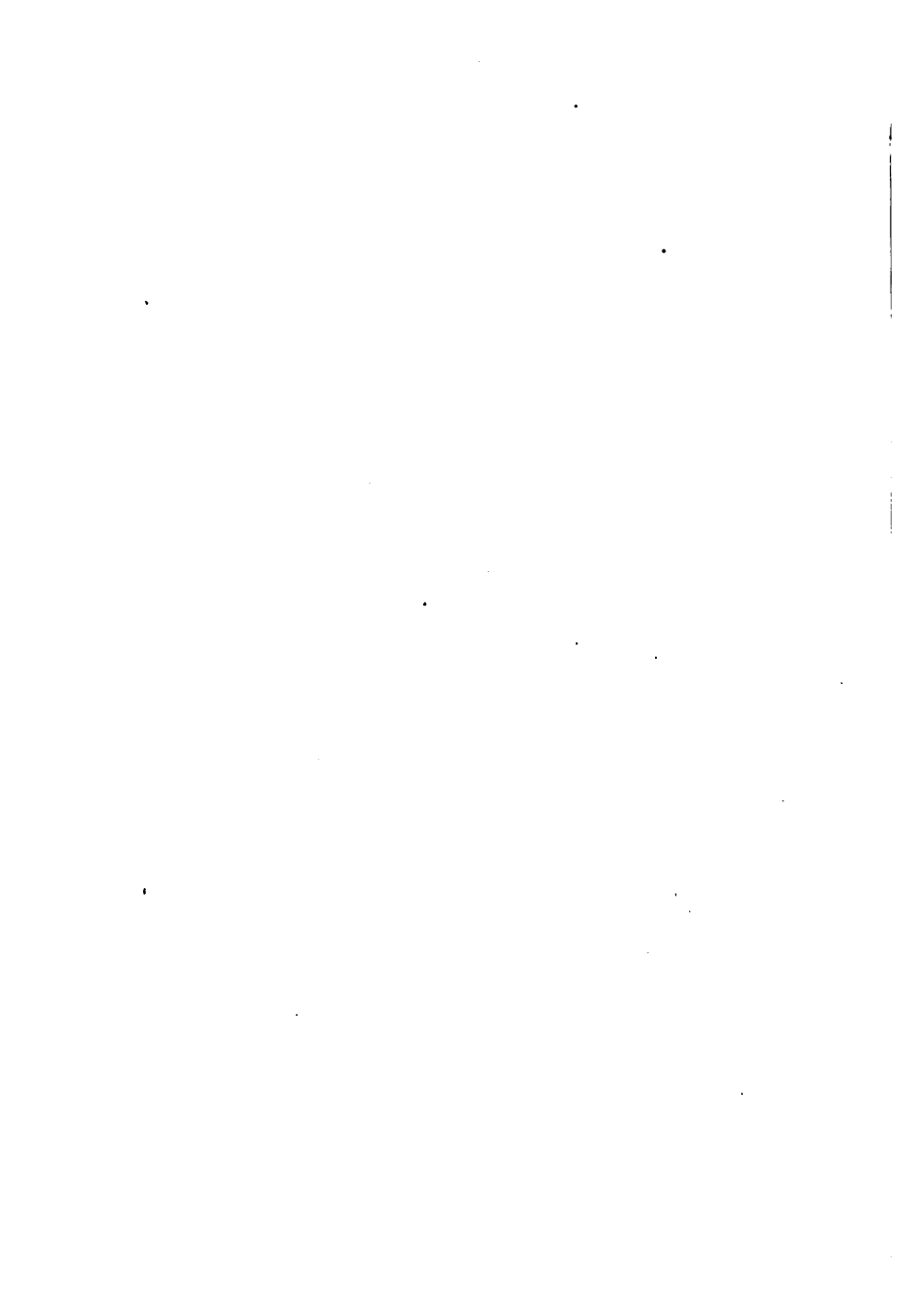
^{*} E. g., Schröder; cf. the Introduction to his edition of *Faust*, p. xl. ff.

alone, as in the scenes, 'Gretchen's Room,' 'Zwinger,' 'dral.' In the dialogue scenes, excepting 'At the Well, introduced by the poet as 'Margarete,' though the character of her as 'Gretchen,' 'Gretel,' 'Gretelchen,' and 'Marg Reasoning on this fact, before the discovery of the Göc manuscript, Schröer was led to imagine a later origin 'Gretchen' scenes, as if the image of his heroine in certain situations had lingered on in the poet's mind after he had c the dramatic dialogue. But the 'Urfaust' hardly supp view. In general it uses the names as they are used in version, but with the important exception that in the c scene we have 'Margrete' in the heading, then 'Gretge in the text following, then a single 'Margrete,' and the re way only 'Gretgen.' That is, the names are used fortu the same scene.

Cathe-
she is
s speak
'retlein.'
hhausen
for the
pathetic
composed
ports this
the final
catechism
gen' twice
rest of the
tuitously in

F a u s t.

Eine Tragödie.




Zueignung.

5 { Ihr naht euch wieder, schwankende Gestalten,
Die früh sich einst dem trüben Blick gezeigt.
Versuch' ich wohl euch dießmal fest zu halten?
Fühl' ich mein Herz noch jenem Wahn geneigt?
Ihr drängt euch zu! nun gut, so mögt ihr walten,
Wie ihr aus Dunst und Nebel um mich steigt;
Mein Busen fühlt sich jugendlich erschüttert
Vom Zauberhauch, der euren Zug umwittert.

10 { Ihr bringt mit euch die Bilder froher Tage,
Und manche liebe Schatten steigen auf;
Gleich einer alten halbverklungenen Sage
Kommt erste Lieb' und Freundschaft mit herauf;
Der Schmerz wird neu, es wiederholt die Klage
Des Lebens labyrinthisch irren Lauf,
15 Und neint die Guten, die, um schöne Stunden
Vom Glück getäuscht, vor mir hinweggeschwunden.

20 { Sie hören nicht die folgenden Gefänge,
Die Seelen, denen ich die ersten sang;
Zerstoben ist das freundliche Gebränge,
Verklungen ach! der erste Widerklang.
Mein Leid ertönt der unbekannten Menge,
Ihr Beifall selbst macht meinem Herzen bang,
Und was sich sonst an meinem Lieb erfreuet,
Wenn es noch lebt, irrt in der Welt zerstreuet.

Und mich ergreift ein längst entwöhntes Sehnen 25
Nach jenem stillen ernsten Geisterreich,
Es schwebet nun in unbestimmten Tönen
Mein lispelnd Lieb, der Holzharfe gleich,
Ein Schauer faßt mich, Thräne folgt den Thränen,
Das strenge Herz es fühlt sich mild und weich; 30
Was ich besitze seh' ich wie im Weiten,
Und was verschwand wird mir zu Wirklichkeiten.



Vorspiel auf dem Theater.

Director, Theaterdichter, Lustige Person.

Director.

Ihr beiden, die ihr mir so oft,
In Noth und Trübsal, beigestanden,
35 Sagt was ihr wohl in deutschen Landen
Von unsrer Unternehmung hofft?
Ich wünschte sehr der Menge zu behagen,
Besonders weil sie lebt und leben läßt.
Die Pfosten sind, die Breter aufgeschlagen,
40 Und jedermann erwartet sich ein Fest.
Sie sitzen schon mit hohen Augenbraunen
Gelassen da und möchten gern erstaunen.
Ich weiß wie man den Geist des Volks versöhnt;
Doch so verlegen bin ich nie gewesen;
45 Zwar sind sie an das Beste nicht gewöhnt,
Alein sie haben schrecklich viel gelesen.
Wie machen wir's, daß alles frisch und neu
Und mit Bedeutung auch gefällig sei?
Denn freilich mag ich gern die Menge sehen,
50 Wenn sich der Strom nach unsrer Bude drängt,
Und mit gewaltig wiederholten Wehen
Sich durch die enge Gnadenpforte zwingt,
Bei hellem Tage, schon vor Bieren,
Mit Stößen sich bis an die Casse schiebt

Und, wie in Hungersnoth um Brot an Bäckerthüren, 55
 Um ein Billet sich fast die Hälse bricht.
 Dieß Wunder wirkt auf so verschiedne Leute
 Der Dichter nur; mein Freund, o! thu' es heute!

Dichter.

D sprich mir nicht von jener bunten Menge,
 Bei deren Anblick uns der Geist entflieht. 60
 Verhülle mir das wogende Gedränge,
 Das wider Willen uns zum Strudel zieht.
 Nein, führe mich zur stillen Himmelsenge,
 Wo nur dem Dichter reine Freude blüht;
 Wo Lieb' und Freundschaft unsres Herzens Segen 65
 Mit Götterhand erschaffen und erpflegen.

Ach! was in tiefer Brust uns da entsprungen,
 Was sich die Lippe schüchtern vorgelallt,
 Mißrathen jezt und jezt vielleicht gelungen,
 Verschlingt des wilden Augenblicks Gewalt. 70
 Oft wenn es erst durch Jahre durchgedrungen
 Erscheint es in vollendeter Gestalt.

{ Was glänzt ist für den Augenblick geboren;
 { Das Echte bleibt der Nachwelt unverloren.

Luftige Person.

Wenn ich nur nichts von Nachwelt hören sollte; 75
 Gesezt daß ich von Nachwelt reden wollte,
 Wer machte denn der Mittwelt Spaß?
 Den will sie doch und soll ihn haben.
 Die Gegenwart von einem braven Knaben
 Ist, däch' ich, immer auch schon was. 80

Wer sich behaglich mitzutheilen weiß,
 Den wird des Volkes Laune nicht erbittern;
 Er wünscht sich einen großen Kreis,
 Um ihn gewisser zu erschüttern.
 85 Drum seid nur brav und zeigt euch musterhaft,
 Laßt Phantasie, mit allen ihren Chören,
 Vernunft, Verstand, Empfindung, Leidenschaft,
 Doch, merkt euch wohl! nicht ohne Narrheit hören.

Director.

Besonders aber laßt genug geschehn!
 90 Man kommt zu schaun, man will am liebsten sehn.
 Wird vieles vor den Augen abgesponnen,
 So daß die Menge staunend gaffen kann,
 Da habt ihr in der Breite gleich gewonnen,
 Ihr seid ein vielgeliebter Mann.
 95 Die Masse könnt ihr nur durch Masse zwingen,
 Ein jeder sucht sich endlich selbst was aus.
 Wer vieles bringt, wird manchem etwas bringen;
 Und jeder geht zufrieden aus dem Haus.
 Gebt ihr ein Stück, so gebt es gleich in Stücken!
 100 Solch ein Ragout es muß euch glücken;
 Leicht ist es vorgelegt, so leicht als ausgebackt.
 Was hilft's, wenn ihr ein Ganzes dargebracht,
 Das Publicum wird es euch doch zerpfücken.

Dichter.

Ihr fühlet nicht, wie schlecht ein solches Handwerk sei!
 105 Wie wenig das dem echten Künstler zieme!
 Der saubern Herren Puscherei
 Ist, mert' ich, schon bei euch Maxime.

Director.

Ein solcher Vorwurf läßt mich ungekränkt:
 Ein Mann, der recht zu wirken denkt,
 Muß auf das beste Werkzeug halten. 110
 Bedenkt, ihr habet weiches Holz zu spalten,
 Und seht nur hin für wen ihr schreibt!
 Wenn diesen Langeweile treibt,
 Kommt jener satt vom übertischten Mahle,
 Und, was das allerschlimmste bleibt, 115
 Gar mancher kommt vom Lesen der Journale.
 Man eilt zerstreut zu uns, wie zu den Maskenfesten,
 Und Neugier nur besflügelt jeden Schritt;
 Die Damen geben sich und ihren Putz zum Besten
 Und spielen ohne Gage mit. 120
 Was träumet ihr auf eurer Dichter-Höhe?
 Was macht ein volles Haus euch froh?
 Besetzt die Gönner in der Nähe!
 Halb sind sie kalt, halb sind sie roh.
 Der, nach dem Schauspiel, hofft ein Kartenspiel, 125
 Der eine wilde Nacht an einer Dirne Busen.
 Was plagt ihr armen Thoren viel,
 Zu solchem Zweck, die holden Musen?
 Ich sag' euch, geht nur mehr, und immer, immer mehr,
 So könnt ihr euch vom Ziele nie verirren, 130
 Sucht nur die Menschen zu verwirren,
 Sie zu befriedigen ist schwer —
 Was fällt euch an? Entzückung oder Schmerzen?

Dichter.

Geh hin und such' dir einen andern Knecht!
 Der Dichter sollte wohl das höchste Recht, 135

- Das Menschenrecht, das ihm Natur vergönnt,
 Um deinetwillen freventlich verscherzen!
 Wodurch bewegt er alle Herzen?
 Wodurch besiegt er jedes Element?
- 140 Ist es der Einklang nicht, der aus dem Busen dringt,
 Und in sein Herz die Welt zurücke schlingt?
 Wenn die Natur des Fadens ew'ge Länge,
 Gleichgültig drehend, auf die Spindel zwingt,
 Wenn aller Wesen unharmon'sche Menge
- 145 Verdrießlich durch einander klingt;
 Wer theilt die fließend immer gleiche Reihe
 Belebend ab, daß sie sich rhythmisch regt?
 Wer ruft das Einzelne zur allgemeinen Weihe,
 Wo es in herrlichen Accorden schlägt?
- 150 Wer läßt den Sturm zu Leidenschaften wüthen?
Das Ueberdruß im ersten Sinne glühn?
 Wer schüttet alle schönen Frühlingsblüthen
 Auf der Geliebten Pfade hin?
 Wer flücht die unbedeutend grünen Blätter
- 155 Zum Ehrenkranz Verdiensten jeder Art?
 Wer sichert den Olymp, vereinet Götter?
 Des Menschen Kraft im Dichter offenbart.

Lustige Person.

- So braucht sie denn die schönen Kräfte
 Und treibt die dichterischen Geschäfte,
- 160 Wie man ein Liebesabenteuer treibt.
 Zufällig naht man sich, man fühlt, man bleibt
 Und nach und nach wird man versflochten;
 Es wächst das Glück, dann wird es angefochten,
 Man ist entzückt, nun kommt der Schmerz heran,

Und eh' man sich's versieht, ist's eben ein Roman. 165
 Laßt uns auch so ein Schauspiel geben!
 Greift nur hinein in's volle Menschenleben!
 { Ein jeder lebt's, nicht vielen ist's bekannt,
 Und wo ihr's packt, da ist's interessant.
 In bunten Bildern wenig Klarheit, 170
 Viel Irrthum und ein Fünkchen Wahrheit,
 So wird der beste Trank gebraut,
 Der alle Welt erquickt und auferbaut.
 Dann sammelt sich der Jugend schönste Blüthe
 Vor eurem Spiel und lauscht der Offenbarung, 175
 Dann sauget jedes zärtliche Gemüthe
 Aus eurem Werk sich melanchol'sche Nahrung,
 Dann wird bald dieß bald jenes aufgeregt,
 Ein jeder sieht was er im Herzen trägt.
 Noch sind sie gleich bereit zu weinen und zu lachen, 180
 Sie ehren noch den Schwung, erfreuen sich am Schein;
 { Wer fertig ist, dem ist nichts recht zu machen;
 Ein Werden der wird immer dankbar sein.

Dichter.

So gib mir auch die Zeiten wieder,
 Da ich noch selbst im Werden war, 185
 Da sich ein Quell gedrängter Lieder
 Ununterbrochen neu gebär,
 Da Nebel mir die Welt verhüllten,
 Die Knospe Wunder noch versprach,
 Da ich die tausend Blumen brach, 190
 Die alle Thäler reichlich füllten.
 Ich hatte nichts und doch genug,
 Den Drang nach Wahrheit und die Lust am Trug.

195 Gib ungebändigt jene Triebe,
 Das tiefe schmerzenvolle Glück,
 Des Hasses Kraft, die Macht der Liebe,
 Gib meine Jugend mir zurück !

Lustige Person.

200 Der Jugend, guter Freund, bedarfst du allenfalls,
 Wenn dich in Schlachten Feinde drängen,
 Wenn mit Gewalt an deinen Hals
 Sich allerliebste Mädchen hängen,
 Wenn fern des schnellen Laufes Kranz
 Vom schwer erreichten Ziele winket,
 Wenn nach dem heft'gen Wirbeltanz
 Die Nächte schmausend man vertrinket.
 Doch in's bekannte Saitenspiel
 Mit Muth und Anmuth eingzugreifen,
 Nach einem selbstgesteckten Ziel
 Mit holdem Irren hinzuschweifen,
 Das, alte Herrn, ist eure Pflicht,
 Und wir verehren euch darum nicht minder.
 { Das Alter macht nicht kindisch, wie man spricht,
 Es findet uns nur noch als wahre Kinder.

Director.

215 Der Worte sind genug gewechselt,
 Laßt mich auch endlich Thaten sehn ;
 Indeß ihr Complimente dreschelt,
 Kann etwas Nützliches geschehn.
 Was hilft es viel von Stimmung reden ?
 Dem Zaubernden erscheint sie nie.
 220 Gebt ihr euch einmal für Poeten,
 So commandirt die Poesie.

Euch ist bekannt, was wir bedürfen,
 Wir wollen stark Getränke schlürfen;
 Nun braut mir unverzüglich dran!
 Was heute nicht geschieht, ist morgen nicht gethan, 225
 Und keinen Tag soll man verpassen,
 Das Mögliche soll der Entschluß
 Beherzt sogleich bei'm Schopfe fassen,
 Er will es dann nicht fahren lassen,
 Und wirkt weiter, weil er muß. 230

Ihr wißt auf unsern deutschen Bühnen
 Probirt ein jeder was er mag;
 Drum schonet mir an diesem Tag
 Prospecte nicht und nicht Maschinen.
 Gebraucht das groß' und kleine Himmelslicht, 235
 Die Sterne dürfet ihr verschwenken;
 An Wasser, Feuer, Felsenwänden,
 An Thier und Vögeln fehlt es nicht.
 So schreitet in dem engen Breterhaus
 Den ganzen Kreis der Schöpfung aus, 240
 Und wandelt mit bedächt'ger Schnelle,
 Vom Himmel durch die Welt zur Hölle.

Prolog im Himmel

Der Herr, die himmlischen Heerschaaren,
nachher Mephistopheles.

Die drei Erzengel treten vor.

R a p h a e l.

245

Die Sonne tönt nach alter Weise
In Brudersphären Wettgesang,
Und ihre vorgeschriebne Reise
Vollendet sie mit Donnergang.
Ihr Anblick gibt den Engeln Stärke,
Wenn keiner sie ergründen mag;
Die unbegreiflich hohen Werke
Sind herrlich wie am ersten Tag.

250

G a b r i e l.

255

Und schnell und unbegreiflich schnelle
Dreht sich umher der Erde Pracht;
Es wechselt Paradieses-Helle
Mit tiefer schauervoller Nacht;
Es schäumt das Meer in breiten Flüssen
Am tiefen Grund der Felsen auf,
Und Fels und Meer wird fortgerissen
In ewig schnellem Sphärenlauf.

Michael.

Und Stürme brausen um die Wette,
 Vom Meer auf's Land, vom Land auf's Meer, 260
 Und bilden wüthend eine Kette
 Der tiefsten Wirkung rings umher.
 Da flammt ein blitzendes Verheeren
 Dem Pfade vor des Donnerschlags;
 Doch deine Boten, Herr, verehren 265
 Das sanfte Wandeln deines Tags.

Zu Drei.

Der Anblick gibt den Engeln Stärke
 Da keiner dich ergründen mag,
 Und alle deine hohen Werke
 Sind herrlich wie am ersten Tag. 270

Mephistopheles.

Da du, o Herr, dich einmal wieder nahest
 Und fragst wie alles sich bei uns befinde,
 Und du mich sonst gewöhnlich gerne sahst,
 So siehst du mich auch unter dem Gesinde.
 Verzeih, ich kann nicht hohe Worte machen, 275
 Und wenn mich auch der ganze Kreis verhöhnt;
 Mein Pathos brächte dich gewiß zum Lachen,
 Hätt'st du dir nicht das Lachen abgewöhnt.
 Von Sonn- und Welten weiß ich nichts zu sagen,
 Ich sehe nur wie sich die Menschen plagen. 280
 { Der kleine Gott der Welt bleibt stets von gleichem Schlag,
 Und ist so wunderbar als wie am ersten Tag.
 Ein wenig besser würd' er leben,
 Hätt'st du ihm nicht den Schein des Himmelslichts gegeben;

285 Er nennt's Vernunft und braucht's allein,
 Nur thierischer als jedes Thier zu sein.
 Er scheint mir, mit Verlaub von Ew. Gnaden,
 Wie eine der langbeinigen Cicaden,
 Die immer fliegt und fliegend springt
 290 Und gleich im Gras ihr altes Liedchen singt;
 Und läg' er nur noch immer in dem Grase!
 In jeden Quark begräbt er seine Nase.

Der Herr.

Hast du mir weiter nichts zu sagen?
 Kommst du nur immer anzulagen?
 295 Ist auf der Erde ewig dir nichts recht?

Mephistopheles.

Nein Herr! ich find' es dort, wie immer, herzlich schlecht.
 Die Menschen dauern mich in ihren Zammertagen,
 Ich mag sogar die Armen selbst nicht plagen.

Der Herr.

Kennst du den Faust?

Mephistopheles.

Den Doctor?

Der Herr

Meinen Anecht!

Mephistopheles.

300 Fürwahr! er dient euch auf besond're Weise.
 Nicht irdisch ist des Thoren Trank noch Speise.
 Ihn treibt die Gährung in die Ferne,
 Er ist sich seiner Tollheit halb bewusst;
 Vom Himmel fordert er die schönsten Sterne,
 305 Und von der Erde jede höchste Lust,

Und alle Näh und alle Ferne
Befriedigt nicht die tiefbewegte Brust.

Der Herr.

{ Wenn er mir jetzt auch nur verworren dient,
So werd' ich ihn bald in die Klarheit führen. 310
Weiß doch der Gärtner, wenn das Bäumchen grünt,
Daß Blüth' und Frucht die künft'gen Jahre zieren.

Mephistopheles.

Was wettet ihr? den sollt ihr noch verlieren,
Wenn ihr mir die Erlaubniß gebt
Ihn meine Straße sacht zu führen!

Der Herr.

So lang er auf der Erde lebt, 315
So lange sei dir's nicht verboten.
{ Es irrt der Mensch so lang er strebt.

Mephistopheles.

Da dank' ich euch; denn mit den Todten
Hab' ich mich niemals gern befangen.
Am meisten lieb' ich mir die vollen frischen Wangen. 320
Für einen Leichnam bin ich nicht zu Haus;
Mir geht es wie der Raze mit der Maus.

Der Herr.

Nun gut, es sei dir überlassen!
{ Zieh diesen Geist von seinem Urquell ab,
Und führ' ihn, kannst du ihn erfassen, 325
Auf deinem Wege mit herab,
Und steh beschämt, wenn du bekennen mußt:
Ein guter Mensch in seinem dunklen Drange
Ist sich des rechten Weges wohl bewußt.

Mephistopheles.

330 Schon gut! nur dauert es nicht lange.
 Mir ist für meine Wette gar nicht bange.
 Wenn ich zu meinem Zweck gelange,
 Erlaubt ihr mir Triumph aus voller Brust.
 Staub soll er fressen, und mit Lust,
 335 Wie meine Ruhme, die berühmte Schlange.

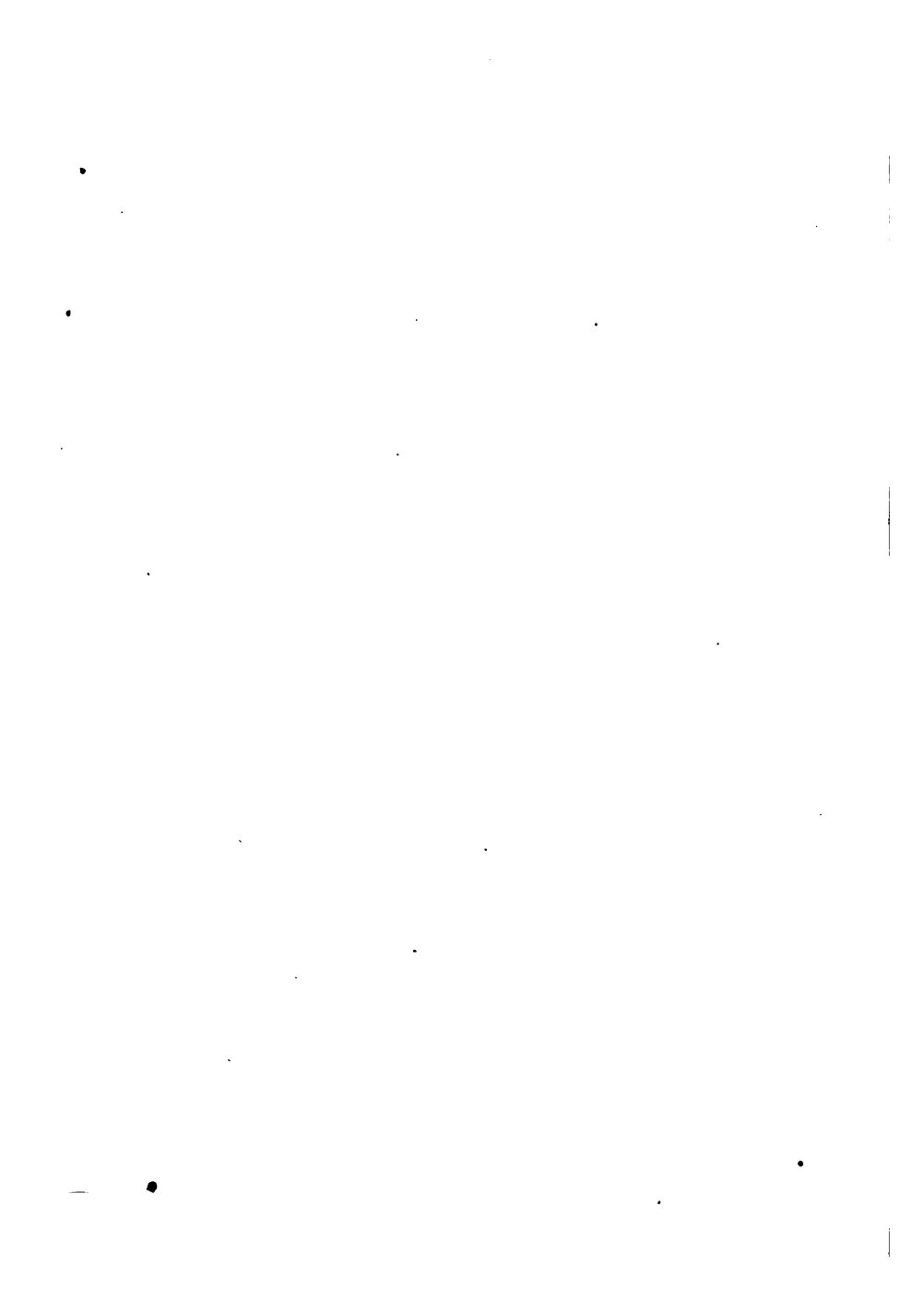
Der Herr.

Du darfst auch da nur frei erscheinen;
 Ich habe Deinesgleichen nie gehabt.
 Von allen Geistern die verneinen
 Ist mir der Schall am wenigsten zur Last.
 340 Des Menschen Thätigkeit kann allzuleicht erschaffen,
 Er liebt sich bald die unbedingte Ruh;
 Drum geh' ich gern ihm den Gefellen zu,
 Der reizt und wirkt und muß als Teufel schaffen.
 Doch ihr, die echten Göttersöhne,
 345 Erfreut euch der lebendig reichen Schöne!
 Das Werden, das ewig wirkt und lebt,
 Umfass' euch mit der Liebe holden Schranken,
 Und was in schwankender Erscheinung schwebt,
 Befestiget mit dauernden Gedanken.

Der Himmel schließt, die Erzeugel vertheilen sich.

Mephistopheles allein.

350 Von Zeit zu Zeit seh' ich den Alten gern,
 Und hüte mich mit ihm zu brechen.
 Es ist gar hübsch von einem großen Herrn,
 So menschlich mit dem Teufel selbst zu sprechen.



Der
T r a g ö d i e
Erster Theil.

N a c h t.

In einem hochgewölbten engen gothischen Zimmer Fa u st unruhig
auf seinem Sessel am Pulte.

Fa u st.

Die vier Facultäten
einer Universität

355

Habe nun, ach! Philosophie
Juristerei und Medicin
Und leider auch Theologie!

360

lern

Durchaus studirt, mit heißem Bemühn.
Da steh' ich nun, ich armer Thor!
Und bin so klug als wie zuvor;
Heiße Magister, heiße Doctor gar,
Und ziehe schon an die zehen Jahr,
Herauf, herab und quer und krumm,
Meine Schüler an der Nase herum —

365

Und sehe, daß wir nichts wissen können!
Das will mir schier das Herz verbrennen.
Zwar bin ich geschaidter als alle die Laffen,
Doctoren, Magister, Schreiber und Pfaffen;
Mich plagen keine Scrupel noch Zweifel,
Fürchte mich weder vor Hölle noch Teufel —
Dafür ist mir auch alle Freud' entrisßen,
Bilde mir nicht ein was Rechts zu wissen,
Bilde mir nicht ein ich könnte was lehren
Die Menschen zu bessern und zu bekehren.

370

Auch hab' ich weder Gut noch Geld,
 Noch Ehr' und Herrlichkeit der Welt;
 Es möchte kein Hund so länger leben! 375

Ursache (354-76) Drum hab' ich mich der Magie ergeben,
 Zweck (378-85) Ob mir durch Geistes Kraft und Mund
 Nicht manch Geheimniß würde kund;
 Daß ich nicht mehr, mit saurem Schweiß, 380
 Zu sagen brauche was ich nicht weiß;
 Daß ich erkenne was die Welt
 Im Innersten zusammenhält,
 Schau' alle Wirkenskraft und Samen,
 Und thu' nicht mehr in Worten kramen. (kramen) 385

O sähest du, voller Mondenschein,
 Zum letztenmal auf meine Pein,
 Den ich so manche Mitternacht
 An diesem Pult herangewacht:
 Dann, über Büchern und Papier, 390
 Trübsel'ger Freund, erschiest du mir!

Sturm und Drang }
 Ach! könnt' ich doch auf Berge's-Höhn
 In deinem lieben Lichte gehn,
 Um Berge'shöhle mit Geistern schweben,
 Auf Wiesen in deinem Dämmer weben, 395
 Von allem Wissensqualm entladen
 In deinem Thau gesund mich baden!

Weh! steck' ich in dem Kerker noch?
 Verfluchtes dumpfes Mauerloch,
 Wo selbst das liebe Himmelslicht 400
 Trüb durch gemahlte Scheiben bricht!
 Beschränkt von diesem Bücherhauf,
 Den Würme nagen, Staub bedeckt,

Den, bis an's hohe Gewölb' hinauf,
 405 Ein angeraucht Papier umsteckt;
 Mit Gläsern, Büchsen rings umstellt,
 Mit Instrumenten vollgepfropft,
 Urbäter Hausrath drein gestopft —
 Das ist deine Welt! das heißt eine Welt!

Und fragst du noch, warum dein Herz
 Sich bang in deinem Busen klemmt?
 Warum ein unerklärter Schmerz
 Dir alle Lebensregung hemmt?
 Statt der lebendigen Natur, - Sturm und Drang
 415 Da Gott die Menschen schuf hinein,
 Umgibt in Rauch und Moder nur
 Dich Thiergeripp' und Todtenbein.

Flieh! Auf! Hinaus in's weite Land!
 Und dieß geheimnißvolle Buch,
 420 Von Nostradamus eigner Hand,
 Ist dir es nicht Geleit genug?
 Erkennest dann der Sterne Lauf,
 Und wenn Natur dich unterweist,
 Dann geht die Seelenkraft dir auf,
 425 Wie spricht ein Geist zum andern Geist.
 Umsonst, daß trocknes Sinnen hier
 Die heil'gen Zeichen dir erklärt.
 Ihr schwebt, ihr Geister, neben mir;
 Antwortet mir, wenn ihr mich hört!

Er schlägt das Buch auf und erblickt das Zeichen des Macrocosmus.
 430 Ha! welche Wonne fließt in diesem Blick
 Auf einmal mir durch alle meine Sinnen!

Ich fühle junges heil'ges Lebensglück
 Neuglühend mir durch Nerb' und Adern rinnen.
 War es ein Gott, der diese Zeichen schrieb,
 Die mir das innre Toben stillen, 435
 Das arme Herz mit Freude füllen,
 Und mit geheimnißvollem Trieb
 Die Kräfte der Natur rings um mich her enthüllen?
 Bin ich ein Gott? Mir wird so licht!
 Ich schau' in diesen reinen Zügen 440
 Die wirkende Natur vor meiner Seele liegen.
 Jetzt erst erkenn' ich was der Weise spricht:
 „Die Geisterwelt ist nicht verschlossen;
 „Dein Sinn ist zu, dein Herz ist todt!
 „Auf, bade, Schüler, unverdrossen 445
 „Die ird'sche Brust im Morgenroth!“

Er beschaut das Zeichen.

Wie alles sich zum Ganzen webt,
 Eins in dem andern wirkt und lebt!
 Wie Himmelskräfte auf und nieder steigen
 Und sich die goldnen Eimer reichen! 450
 Mit segenduftenden Schwingen
 Vom Himmel durch die Erde dringen,
 Harmonisch all' das All durchklingen!

Welch Schauspiel! aber ach! ein Schauspiel nur!
 Wo faß' ich dich, unendliche Natur? 455
 Euch Brüste, wo? Ihr Quellen alles Lebens,
 An denen Himmel und Erde hängt,
 Dahin die welcke Brust sich drängt —
 Ihr quellt, ihr tränkt, und schmacht' ich so vergebens?

Er schlägt unwillig das Buch um und erblickt das Zeichen des Erdgeistes.

- 460 Wie anders wirkt dieß Zeichen auf mich ein!
 Du, Geist der Erde, bist mir näher;
 Schon fühl' ich meine Kräfte höher,
 Schon glüh' ich wie von neuem Wein,
 Ich fühle Muth mich in die Welt zu wagen,
 465 Der Erde Weh, der Erde Glück zu tragen,
 Mit Stürmen mich herumzuschlagen,
 Und in des Schiffbruchs Knirschen nicht zu zagen.
 Es wölkt sich über mir —
 Der Mond verbirgt sein Licht —
 470 Die Lampe schwindet!
 Es dampft! — Es zucken rothe Strahlen
 Mir um das Haupt — Es weht
 Ein Schauer vom Gewölb' herab
 Und faßt mich an!
 475 Ich fühl's, du schwebst um mich, erflehter Geist.
 Enthülle dich!
 Ha! wie's in meinem Herzen reißt!
 Zu neuen Gefühlen
 All' meine Sinnen sich ertühlen!
 480 Ich fühle ganz mein Herz dir hingegeben!
 Du mußt! du mußt! und kostet' es mein Leben!
 Er faßt das Buch und spricht das Zeichen des Geistes geheimnißvoll aus.
 Es zuckt eine röthliche Flamme, der Geist erscheint in der Flamme.

Geist.

Wer ruft mir?

Faust abgewendet.
 Schreckliches Gesicht!

Geist.

- Du haßt mich mächtig angezogen,
 An meiner Sphäre lang gesogen,
 485 Und nun —

Faust.

Weh! ich ertrag' dich nicht!

Geist.

Du stehst erathmend mich zu schauen,
 Meine Stimme zu hören, mein Antlitz zu sehn;
 Mich neigt dein mächtig Seelenflehn,
 Da bin ich! — Welch erbärmlich Grauen
 Faßt Übermenschen dich! Wo ist der Seele Ruf? 490
 Wo ist die Brust, die eine Welt in sich erschuf,
 Und trug und hegte, die mit Freudebeben
 Erschwoll, sich uns, den Geistern, gleich zu heben?
 Wo bist du, Faust, deß Stimme mir erklang,
 Der sich an mich mit allen Kräften brang? 495
 Bist du es, der, von meinem Hauch umwittert,
 In allen Lebensstiefen zittert,
 Ein furchtsam weggekrümmter Wurm?

Faust.

Soll ich dir, Flammenbildung, weichen?
 Ich bin's, bin Faust, bin Deinesgleichen! 500

Geist.

In Lebensfluthen, im Thatensturm
 Ball' ich auf und ab,
 Wehe hin und her!
 Geburt und Grab,
 Ein ewiges Meer, 505
 Ein wechselnd Weben,
 Ein glühend Leben,
 So schaff' ich am tausenden Webstuhl der Zeit,
 Und wirke der Gottheit lebendiges Kleid.

F a u st.

510 Der du die weite Welt umschweifst,
Geschäftiger Geist, wie nah fühl' ich mich dir!

G e i st.

Du gleichst dem Geist den du begreifst,
Nicht mir!

Verschwindet.

F a u st zusammenstürzend.

Nicht dir?

515

Wem denn?

Ja Ebenbild der Gottheit!

Und nicht einmal dir!

Es klopft.

O Tod! ich kenn's — das ist mein Famulus —

Es wird mein schönstes Glück zu nichte!

520

Daß diese Fülle der Gesichte

Der trockne Schleicher stören muß!

W a g n e r im Schlafrocke und der Nachtmütze, eine Lampe in der Hand.

F a u st wendet sich unwillig.

W a g n e r.

Verzeiht! ich hör' euch declamiren;

Ihr laßt gewiß ein griechisch Trauerspiel?

In dieser Kunst möcht' ich was profitiren,

525

Denn heut zu Tage wirkt das viel.

Ich hab' es öfters rühmen hören,

Ein Komödiant könnt' einen Pfarrer lehren.

F a u st.

Ja, wenn der Pfarrer ein Komödiant ist;

Wie das denn wohl zu Zeiten kommen mag.

W a g n e r.

Ach! wenn man so in sein Museum gebannt ist, 530
 Und sieht die Welt kaum einen Feiertag,
 Raum durch ein Fernglas, nur von weiten,
 Wie soll man sie durch Überredung leiten?

F a u s t.

Wenn ihr's nicht fühlt, ihr werdet's nicht erjagen,
 Wenn es nicht aus der Seele dringt, 535
 Und mit urkräftigem Behagen
 Die Herzen aller Hörer zwingt.
 Seht ihr nur immer! Leimt zusammen,
 Braut ein Ragout von andrer Schmaus,
 Und blas't die kümmerlichen Flammen 540
 Aus eurem Aschenhäufchen h'raus!
 Bewundrung von Kindern und Affen,
 Wenn euch darnach der Gaumen steht;
 Doch werdet ihr nie Herz zu Herzen schaffen,
 Wenn es euch nicht von Herzen geht. 545

W a g n e r.

Allein der Vortrag macht des Redners Glüd;
 Ichühl' es wohl noch bin ich weit zurüd.

F a u s t.

Euch' Er den redlichen Gewinn!
 Sei Er kein schellenlauter Thor!
 Es trägt Verstand und rechter Sinn 550
 Mit wenig Kunst sich selber vor;
 Und wenn's euch Ernst ist was zu sagen,
 Ist's nöthig Worten nachzujagen?
 Ja, eure Reden, die so blinkend sind,

555 In denen ihr der Menschheit Schnitzel kräuselt,
Sind unerquicklich wie der Nebelwind,
Der herbstlich durch die dürrn Blätter säufelt !

W a g n e r.

Ach Gott ! die Kunst ist lang !
Und kurz ist unser Leben.
560 Mir wird, bei meinem kritischen Bestreben,
Doch oft um Kopf und Busen bang.
Wie schwer sind nicht die Mittel zu erwerben,
Durch die man zu den Quellen steigt !
Und eh' man nur den halben Weg erreicht,
565 Muß wohl ein armer Teufel sterben,

F a u s t.

Das Pergament ist das der heil'ge Brönnen,
Woraus ein Trunk den Durst auf ewig stillt ?
Erquickung hast du nicht gewonnen,
Wenn sie dir nicht aus eigner Seele quillt.

W a g n e r.

570 Verzeiht ! es ist ein groß Ergehen,
Sich in den Geist der Zeiten zu versetzen,
Zu schauen wie vor uns ein weiser Mann gedacht,
Und wie wir's dann zuletzt so herrlich weit gebracht.

F a u s t.

O ja, bis an die Sterne weit !
575 Mein Freund, die Zeiten der Vergangenheit
Sind uns ein Buch mit sieben Siegeln ;
Was ihr den Geist der Zeiten heißt,
Das ist im Grund der Herren eigner Geist,
In dem die Zeiten sich bespiegeln.

Da ist's denn wahrlich oft ein Jammer ! 580
 Man läuft euch bei dem ersten Blick davon.
 Ein Rehrichthaus und eine Kumpelkammer,
 Und höchstens eine Haupt- und Staatsaction
 Mit trefflichen pragmatischen Maximen,
 Wie sie den Puppen wohl im Munde ziemen ! 585

W a g n e r.

Allein die Welt ! des Menschen Herz und Geist !
 Möcht' jeglicher doch was davon erkennen.

F a u s t.

Ja was man so erkennen heißt !
 Wer darf das Kind bei'm rechten Namen nennen ?
 Die wenigen, die was davon erkannt, 590
 Die thöricht g'nug ihr volles Herz nicht wahrten,
 Dem Pöbel ihr Gefühl, ihr Schauen offenbarten,
 Hat man von je gekreuzigt und verbrannt.
 Ich bitt' euch, Freund, es ist tief in der Nacht,
 Wir müssen's dießmal unterbrechen. 595

W a g n e r.

Ich hätte gern nur immer fortgewacht,
 Um so gelehrt mit euch mich zu besprechen.
 Doch morgen, als am ersten Ostertage,
 Erlaubt mir ein' und andre Frage.
 Mit Eifer hab' ich mich der Studien beflissen ; 600
 Zwar weiß ich viel, doch möcht' ich alles wissen.

A b.

F a u s t allein.

Wie nur dem Kopf nicht alle Hoffnung schwindet,
 Der immerfort an schalem Zeuge klebt,

605 Mit gier'ger Hand nach Schätzen gräbt,
Und froh ist wenn er Regentwürmer findet!

Fragment hört
auf
bis 1770

Darf eine solche Menschenstimme hier,
Wo Geisterfülle mich umgab, ertönen?
Doch ach! für dießmal dank' ich dir,
Dem ärmlichsten von allen Erdensohnen.
610 Du riffest mich von der Verzweiflung los,
Die mir die Sinne schon zerstören wollte.
Ach! die Erscheinung war so riesengroß,
Daß ich mich recht als Zwerg empfinden sollte.

Ich, Ebenbild der Gottheit, das sich schon
615 Ganz nah gedünkt dem Spiegel ew'ger Wahrheit,
Sein selbst genoß in Himmelsglanz und Klarheit,
Und abgestreift den Erdensohn;
Ich, mehr als Cherub, dessen freie Kraft
Schon durch die Adern der Natur zu fließen
620 Und, schaffend, Götterleben zu genießen
Sich ahnungsvoll vermaß, wie muß ich's büßen!
Ein Donnerwort hat mich hinweggerafft.

Nicht darf ich dir zu gleichen mich vermessen!
Hab' ich die Kraft dich anzuziehn besessen,
625 So hatt' ich dich zu halten keine Kraft.
In jenem sel'gen Augenblicke
Ich fühlte mich so klein, so groß;
Du stießest grausam mich zurücke,
In's ungewisse Menschenloos.
630 Wer lehret mich? was soll ich meiden?
Soll ich gehorchen jenem Drang?
Ach! unsre Thaten selbst, so gut als unsre Leiden,
Sie hemmen unsres Lebens Gang.

Dem Herrlichsten, was auch der Geist empfangen,
 Drängt immer fremd und fremder Stoff sich an ; 635
 Wenn wir zum Guten dieser Welt gelangen,
 Dann heißt das Bess're Trug und Wahn.
 Die uns das Leben gaben, herrliche Gefühle,
 Erstarren in dem irdischen Gewühle.

Wenn Phantasie sich sonst mit kühnem Flug 640
 Und hoffnungsvoll zum Ewigen erweitert,
 So ist ein kleiner Raum ihr nun genug,
 Wenn Glück auf Glück im Zeitenstrudel scheitert.
 Die Sorge nistet gleich im tiefen Herzen,
 Dort wirkt sie geheime Schmerzen, 645
 Unruhig wiegt sie sich und stört Lust und Ruh ;
 Sie deckt sich stets mit neuen Masken zu,
 Sie mag als Haus und Hof, als Weib und Kind erscheinen,
 Als Feuer, Wasser, Dolk und Gift ;
 Du hebst vor allem was nicht trifft, 650
 Und was du nie verlierst das mußt du stets betweinen.

Den Göttern gleich' ich nicht ! Zu tief ist es gefühlt ;
 Dem Wurme gleich' ich, der den Staub durchwühlt ;
 Den, wie er sich im Staube nährend lebt,
 Des Wandrers Tritt vernichtet und begräbt. 655

Ist es nicht Staub was diese hohe Wand,
 Aus hundert Fächern, mir verenget ;
 Der Trödel, der mit tausendfachem Tand
 In dieser Mottentwelt mich drängt ?
 Hier soll ich finden was mir fehlt ? 660
 Soll ich vielleicht in tausend Büchern lesen,

- Daß überall die Menschen sich gequält,
 Daß hie und da ein Glücklicher gewesen? —
 Was grinsest du mir hohler Schädel her?
 665 Als daß dein Hirn wie meines einst verwirret
 Den leichten Tag gesucht und in der Dämmerung schwer,
 Mit Lust nach Wahrheit, jämmerlich geirret.
 Ihr Instrumente freilich spottet mein,
 Mit Rad und Rämnen, Walz' und Bügel:
 670 Ich stand am Thor, ihr solltet Schlüssel sein;
 Zwar euer Bart ist kraus, doch hebt ihr nicht die Kiesel.
 Geheimnißvoll am lichten Tag
 Läßt sich Natur des Schleiers nicht berauben,
 Und was sie deinem Geist nicht offenbaren mag,
 675 Das zwingst du ihr nicht ab mit Hebeln und mit Schrauben.
 Du alt Geräthe das ich nicht gebraucht,
 Du stehst nur hier, weil dich mein Vater brauchte.
 Du alte Rolle, du wirst angeraucht,
 So lang an diesem Pult die trübe Lampe schmauchte.
 680 Weit besser hätt' ich doch mein Weniges verpraßt,
 Als mit dem Wenigen belastet hier zu schwitzen!
 Was du ererbt von deinen Vätern hast,
 Erwirb es um es zu besitzen.
 Was man nicht nützt ist eine schwere Last;
 685 Nur was der Augenblick erschafft das kann er nützen.

 Doch warum heftet sich mein Blick auf jene Stelle?
 Ist jenes Fläschchen dort den Augen ein Magnet?
 Warum wird mir auf einmal lieblich helle,
 Als wenn im nächt'gen Wald uns Mondenglanz umweht?

 690 Ich grüße dich, du einzige Phiole!
 Die ich mit Andacht nun herunterhole,

In dir verehr' ich Menschenwitz und Kunst.
 Du Inbegriff der holden Schlummersäfte,
 Du Auszug aller tödtlich feinen Kräfte,
 Erweise deinem Meister deine Gunst! 695
 Ich sehe dich, es wird der Schmerz gelindert,
 Ich fasse dich, das Streben wird gemindert,
 Des Geistes Fluthstrom ebbet nach und nach.
 In's hohe Meer werd' ich hinausgewiesen,
 Die Spiegelfluth erglänzt zu meinen Füßen, 700
 Zu neuen Ufern lockt ein neuer Tag.

Ein Feuertwagen schwebt, auf leichten Schwingen,
 An mich heran! . Ich fühle mich bereit
 Auf neuer Bahn den Ather zu durchdringen,
 Zu neuen Sphären reiner Thätigkeit. 705
 Dieß hohe Leben, diese Götterwonne!
 Du, erst noch Wurm, und die verdienstest du?
 Ja, lehre nur der holden Erdensonne
 Entschlossen deinen Rücken zu!
 Vermesse dich die Pforten aufzureißen, 710
 Vor denen jeder gern vorüber schleicht!
 Hier ist es Zeit durch Thaten zu beweisen,
 Daß Manneswürde nicht der Götterhöhe weicht,
 Vor jener dunkeln Höhle nicht zu beben,
 In der sich Phantasie zu eigner Qual verdammt, 715
 Nach jenem Durchgang hinzustreben,
 Um dessen engen Mund die ganze Hölle flammt;
 Zu diesem Schritt sich heiter zu entschließen
 Und, wär' es mit Gefahr, in's Nichts dahin zu fließen.

Nun komm herab, krystallne reine Schale!
 Hervor aus deinem alten Futterale, 720

- An die ich viele Jahre nicht gedacht!
 Du glänztest bei der Väter Freudenfeste,
 Erheitertest die ernstesten Gäste,
 725 Wenn einer dich dem andern zugebracht.
 Der vielen Bilder künstlich reiche Pracht,
 Des Trinkers Pflicht, sie reimweis zu erklären,
 Auf Einen Zug die Höhlung auszuleeren,
 Erinnert mich an manche Jugend-Nacht;
 730 Ich werde jetzt dich keinem Nachbar reichen,
 Ich werde meinen Witz an deiner Kunst nicht zeigen;
 Hier ist ein Saft, der eilig trinken macht.
 Mit brauner Fluth erfüllt er deine Höhle.
 Den ich bereitet, den ich wähle,
 735 Der letzte Trunk sei nun, mit ganzer Seele,
 Als festlich hoher Gruß, dem Morgen zugebracht!
 Er setzt die Schale an den Mund.

Glockenklang und Chorgesang.

Chor der Engel.

- Christ ist erstanden!
 Freude dem Sterblichen,
 Den die verderblichen,
 740 Schleichenden, erblichen
 Mängel umtönden.

F a u s t.

- Welch tiefes Summen, welch ein heller Ton,
 Zieht mit Gewalt das Glas von meinem Munde?
 Verkündiget ihr dumpfen Glocken schon
 745 Des Osterfestes erste Feierstunde?

Ihr Chöre singt ihr schon den tröstlichen Gesang,
 Der einst, um Grabes Nacht, von Engelslippen klang,
 Gewißheit einem neuen Bunde?

Chor der Weiber.

Mit Specereien
 Hatten wir ihn gepflegt, 750
 Wir seine Treuen
 Hatten ihn hingelegt;
 Tücher und Binden
 Reinlich umwandten wir,
 Ach! und wir finden 755
 Christ nicht mehr hier.

Chor der Engel.

Christ ist erstanden!
 Selig der Liebende,
 Der die betrübende,
 Heilsam' und übende 760
 Prüfung bestanden!

Faust.

Was sucht ihr mächtig und gelind,
 Ihr Himmelstöne, mich am Staube?
 Klingt dort umher, wo weiche Menschen sind.
 Die Botschaft hör' ich wohl, allein mir fehlt der Glaube; 765
 Das Wunder ist des Glaubens liebstes Kind.
 Zu jenen Sphären wag' ich nicht zu streben,
 Woher die holde Nachricht tönt;
 Und doch, an diesen Klang von Jugend auf gewöhnt,
 Ruft er auch jetzt zurück mich in das Leben. 770
 Sonst stürzte sich der Himmels-Liebe Fuß

- Auf mich herab, in ernster Sabbathstille ;
 Da klang so ahnungsvoll des Glodentones Fülle,
 Und ein Gebet war brünstiger Genuß ;
 775 Ein unbegreiflich holbes Sehnen
 Trieb mich durch Wald und Wiesen hinzugehn,
 Und unter tausend heißen Thränen
 Fühlt' ich mir eine Welt entstehn.
 Dieß Lied verkündete der Jugend muntre Spiele,
 780 Der Frühlingsfeier freies Glück ;
 Erinnerung hält mich nun mit kindlichem Gefühle
 Vom letzten ernstestn Schritt zurück.
 O tönet fort ihr süßen Himmelslieder !
 Die Thräne quillt, die Erde hat mich wieder !

Chor der Jünger.

- 785 Hat der Begrabene
 Schon sich nach oben,
 Lebend Erhabene,
 Herrlich erhoben ;
 Ist er in Werdelust
 790 Schaffender Freude nah ;
 Ach ! an der Erde Brust
 Sind wir zum Leide da.
 Ließ er die Seinen
 Schmachkend uns hier zurück ;
 795 Ach ! wir beweinen,
 Meister dein Glück !

Chor der Engel.

- Christ ist erstanden,
 Aus der Verwesung Schoos ;
 Reißet von Banden
 800 Freudig euch los !

Thätig ihn preisenden,
Liebe betweisenden,
Brüderlich speisenden,
Predigend reisenden,
Wonne verheißenden
Euch ist der Meister nah,
Euch ist er da!

805

Ach lieber gar!
(anything rather than that!)

Osterspaziergang
am Nachmittag
Charaktere aus dem Bürgerleben

Vor dem Thor.

Spaziergänger aller Art ziehen hinaus.

Einige Handwerksbursche.
Warum denn dort hinaus?

Andre.
Wir gehn hinaus auf's Jägerhaus.

Die ersten.
810 Wir aber wollen nach der Mühle wandern.

Ein Handwerksbursch.
Ich rath' euch nach dem Wasserhof zu gehn.

Dweiter.
Der Weg dahin ist gar nicht schön.

Die zweiten.
Was thust denn du?

Ein dritter.
Ich gehe mit den andern.

Vierter.
815 Nach Burgdorf kommt herauf, gewiß dort findet ihr
Die schönsten Mädchen und das beste Bier,
Und Händel von der ersten Sorte.

F ü n f t e r.

Du überlustiger Gefell,
 Sucht dich zum drittenmal das Fell?
 Ich mag nicht hin, mir graut es vor dem Orte.

D i e n s t m ä d c h e n.

Nein, nein! ich gehe nach der Stadt zurück.

820

A n d r e.

Wir finden ihn gewiß bei jenen Pappeln stehen.

E r s t e.

Das ist für mich kein großes Glück;
 Er wird an deiner Seite gehen,
 Mit dir nur tanzt er auf dem Plan.
 Was gehn mich deine Freuden an!

825

A n d r e.

Heut ist er sicher nicht allein,
 Der Krauskopf, sagt er, würde bei ihm sein.

S c h ü l e r.

Bliß, wie die wackern Dirnen schreiten!
 Herr Bruder, komm! wir müssen sie begleiten.
 Ein starkes Bier, ein reizender Toback,
 Und eine Magd im Putz das ist nun mein Geschmack.

830

B ü r g e r m ä d c h e n.

Da sieh mir nur die schönen Knaben!
 Es ist wahrhaftig eine Schmach;
 Gesellschaft könnten sie die allerbeste haben,
 Und laufen diesen Mägden nach!

835

Zweiter Schüler zum ersten.

Nicht so geschwind! dort hinten kommen zwei,
 Sie sind gar niedlich angezogen,
 's ist meine Nachbarin dabei;
 Ich bin dem Mädchen sehr gewogen.
 840 Sie gehen ihren stillen Schritt
 Und nehmen uns doch auch am Ende mit.

Erster.

Herr Bruder, nein! Ich bin nicht gern genirt.
 Geschwind! daß wir das Wildpret nicht verlieren.
 Die Hand, die Samstags ihren Besen führt,
 845 Wird Sonntags dich am besten careffiren.

Bürger.

Nein, er gefällt mir nicht der neue Burgemeister!
 Nun, da er's ist, wird er nur täglich dreister.
 Und für die Stadt was thut denn er?
 Wird es nicht alle Tage schlimmer?
 850 Gehorchen soll man mehr als immer,
 Und zahlen mehr als je vorher.

Bettler singt.

Ihr guten Herrn, ihr schönen Frauen,
 So wohlgepußt und backenroth,
 Belieb' es euch mich anzuschauen,
 855 Und seht und milbert meine Noth!
 Laßt hier mich nicht vergebens leiern!
 Nur der ist froh, der geben mag.
 Ein Tag den alle Menschen feiern,
 Er sei für mich ein Erntetag.

Anderer Bürger.

Nichts Bessers weiß ich mir an Sonn- und Feiertagen, 860
 Als ein Gespräch von Krieg und Kriegsgeschrei,
 Wenn hinten, weit, in der Türkei,
 Die Völker auf einander schlagen.
 Man steht am Fenster, trinkt sein Gläschen aus
 Und sieht den Fluß hinab die bunten Schiffe gleiten; 865
 Dann kehrt man Abends froh nach Haus,
 Und segnet Fried' und Friedenszeiten.

Philister

Dritter Bürger.

Herr Nachbar, ja! so laß ich's auch geschehn,
 Sie mögen sich die Köpfe spalten,
 Mag alles durcheinandergehn; 870
 Doch nur zu Hause bleib's bei'm Alten.

Alte zu den Bürgermädchen.

Ei! wie gepuht! das schöne junge Blut!
 Wer soll sich nicht in euch vergaffen? —
 Nur nicht so stolz! Es ist schon gut!
 Und was ihr wünscht das wüßt' ich wohl zu schaffen. 875

Bürgermädchen.

Agathe fort! ich nehme mich in Acht
 Mit solchen Fegen öffentlich zu gehen;
 Sie ließ mich zwar, in Sanct Andreas Nacht,
 Den künft'gen Liebsten leiblich sehen —

Hallowe'en

Die Andre.

Mir zeigte sie ihn im Krystall, 880
 Soldatenhaft, mit mehreren Berwegnen;
 Ich seh' mich um, ich such' ihn überall,
 Allein mir will er nicht begegnen.

Soldaten.

885 Burgen mit hohen
 Mauern und Zinnen,
 Mädchen mit stolzen
 Höhnenden Sinnen
 Möcht' ich gewinnen!
 Kühn ist das Mühen,
 890 Herrlich der Lohn!

Und die Trompete
 Lassen wir werben,
 Wie zu der Freude,
 So zum Verderben.
 895 Das ist ein Stürmen!
 Das ist ein Leben!
 Mädchen und Burgen
 Müssen sich geben.
 Kühn ist das Mühen,
 900 Herrlich der Lohn!
 Und die Soldaten
 Ziehen davon.

Stellung
 Fausta und Wagners

Faust und Wagner.

Faust.

Vom Eise befreit sind Strom und Bäche
 Durch des Frühlings holden belebenden Blick;
 905 Im Thale grünet Hoffnungs-Glück;
 Der alte Winter, in seiner Schwäche,
 Zog sich in raube Berge zurück.
 Von dorthier sendet er, fliehend, nur

Sieht Hoffnung
 in der Natur

Interesse für die Menschheit

Dahnmächtige Schauer lörrigen Eises
 In Streifen über die grüneude Flur ; 910
 Aber die Sonne duldet kein Weißes,
 Überall regt sich Bildung und Streben,
 Alles will sie mit Farben beleben ;
 Doch an Blumen fehlt's im Revier,
 Sie nimmt gepuzte Menschen dafür. 915
 Kehre dich um, von diesen Höhen
 Nach der Stadt zurück zu sehen.
 Aus dem hohlen finstern Thor
 Dringt ein buntes Gewimmel hervor.
 Jeder sonnt sich heute so gern. 920
 Sie feiern die Auferstehung des Herrn,
 Denn sie sind selber auferstanden,
 Aus niedriger Häuser dumsphen Gemächern,
 Aus Handwerks- und Gewerbes-Banden,
 Aus dem Druck von Giebeln und Dächern, 925
 Aus der Straßen quetschender Enge,
 Aus der Kirchen ehrwürdiger Nacht
 Sind sie alle an's Licht gebracht.
 Sieh nur, sieh ! wie behend sich die Menge
 Durch die Gärten und Felder zerschlägt, 930
 Wie der Fluß, in Breit' und Länge,
 So manchen lustigen Rachen bewegt,
 Und bis zum Sinken überladen
 Entfernt sich dieser letzte Rahn.
 Selbst von des Berges fernen Pfaden 935
 Blinken uns farbige Kleider an.
 Ich höre schon des Dorfs Getümmel,
 Hier ist des Volkes wahrer Himmel,
 Zufrieden jauchzet Groß und Klein :
 Hier bin ich Mensch, hier darf ich's sein ! 940

W a g n e r.

Mit euch, Herr Doctor, zu spazieren
 Ist ehrenvoll und ist Gewinn;
 Doch würd' ich nicht allein mich her verlieren,
 Weil ich ein Feind von allem Nothen bin.
 945 Das Fiedeln, Schreien, Kegelschieben,
 Ist mir ein gar verhaßter Klang;
 Sie toben wie vom bösen Geist getrieben
 Und nennen's Freude, nennen's Gesang.

B a u e r n unter der Linde.

Tanz und Gesang.

Der Schäfer putzte sich zum Tanz,
 950 Mit bunter Jacke, Band und Kranz,
 Schmuck war er angezogen.
 Schon um die Linde war es voll;
 Und alles tanzte schon wie toll.
 Zuchhe! Zuchhe!
 955 Zuchheisa! Heisa! He!
 So ging der Fiedelbogen.

Er drückte hastig sich heran,
 Da stieß er an ein Mädchen an
 Mit seinem Ellenbogen;
 960 Die frische Dirne kehrt' sich um
 Und sagte: nun das find' ich dumm!
 Zuchhe! Zuchhe!
 Zuchheisa! Heisa! He!
 Seid nicht so ungezogen.

*Grobheit
 der Bauern*

Doch hurtig in dem Kreise ging's, 965
 Sie tanzten rechts, sie tanzten links,
 Und alle Röcke flogen.
 Sie wurden roth, sie wurden warm
 Und ruhten athmend Arm in Arm,
 Suchhe! Suchhe! 970
 Suchheisa! Heisa! He!
 Und Hüft' an Ellenbogen.

Und thu' mir doch nicht so vertraut!
 Wie mancher hat nicht seine Braut
 Belogen und betrogen! 975
 Er schmeichelte sie doch bei Seit'
 Und von der Linde scholl es weit:
 Suchhe! Suchhe!
 Suchheisa! Heisa! He!
 Geschrei und Fiedelbogen. 980

Verehrung Fausts
 von den Bauern
 Grund dazu

Alter Bauer.

Herr Doctor, das ist schön von euch,
 Daß ihr uns heute nicht verschmäht,
 Und unter dieses Volksgebräng',
 Als ein so Hochgelahrter, geht.
 So nehmet auch den schönsten Krug,
 Den wir mit frischem Trunk gefüllt,
 Ich bring' ihn zu und wünsche laut,
 Daß er nicht nur den Durst euch stillt;
 Die Zahl der Tropfen, die er hegt,
 Sei euren Tagen zugelegt. 985
 990

F a u s t.

Ich nehme den Erquickungs-Trank,
 Erwidr' euch allen Heil und Dank.

Das Volk sammelt sich im Kreis umher.

A l t e r B a u e r.

995 Fürwahr es ist sehr wohl gethan,
 Daß ihr am frohen Tag erscheint;
 Habt ihr es vormals doch mit uns
 An bösen Tagen gut gemeint!
 Gar mancher steht lebendig hier,
 Den euer Vater noch zulezt
 1000 Der heißen Fieberwuth entriß,
 Als er der Seuche Ziel gesetzt.
 Auch damals ihr, ein junger Mann,
 Ihr gingt in jedes Krankenhaus,
 Gar manche Leiche trug man fort,
 1005 Ihr aber kamt gesund heraus;
 Bestandet manche harte Proben;
 Dem Helfer half der Helfer droben.

Der Vater Fanste

A l l e.

Gesundheit dem bewährten Mann,
 Daß er noch lange helfen kann!

F a u s t.

1010 Vor jenem droben steht gebückt,
 Der helfen lehrt und Hülfe schickt!
 Er geht mit W a g n e r n weiter.

W a g n e r.

Welch ein Gefühl mußt du, o großer Mann,
 Bei der Verehrung dieser Menge haben!

Wertschätzung
 der Verehrung
 seitens Wagners

D glücklich, wer von seinen Gaben
 Solch einen Vortheil ziehen kann!
 Der Vater zeigt dich seinem Knaben,
 Ein jeder fragt und drängt und eilt,
 Die Fiedel stockt, der Tänzer weilt.
 Du gehst, in Reihen stehen sie,
 Die Mützen fliegen in die Höh':
 Und wenig fehlt, so beugten sich die Knie,
 Als käm' das Venerabile.

1015

1020

Fernere Auseinander = Faustsetzung über
 Nur wenig Schritte noch hinauf zu jenem Stein, Fausts
 Hier wollen wir von unsrer Wandrung rasten.
 Hier saß ich oft gedankenvoll allein
 Und quälte mich mit Beten und mit Fasten. Vergangenheit

1025

Disparate
Stellung
Wagners
Dazu

An Hoffnung reich, im Glauben fest,
 Mit Thränen, Seufzen, Händeringen
 Dacht' ich das Ende jener Pest
 Vom Herrn des Himmels zu erzwingen.
 Der Menge Beifall tönt mir nun wie Hohn.
 D könntest du in meinem Innern lesen,
 Wie wenig Vater und Sohn
 Solch eines Ruhmes werth gewesen!
 Mein Vater war ein dunkler Ehrenmann,
 Der über die Natur und ihre heil'gen Kreise,
 In Rebllichkeit, jedoch auf seine Weise,
 Mit grillenhafter Mühe sann.
 Der, in Gesellschaft von Adepten,
 Sich in die schwarze Küche schloß,
 Und, nach unendlichen Recepten,
 Das Widrige zusammengoß.

1030

Sprichwörtlich
geworden
 1035

1040

- Gold*
- Da ward ein rother Leu, ein kühner Freier,
 Im lauen Bad der Lilie vermählt *Silber*
 Und beide dann mit offnem Flammenfeuer
 Aus einem Brautgemach in's andere gequält. *Büchse*
- 1045 Erschien darauf mit bunten Farben
 Die junge Königin im Glas, *Das Gemisch*
 Hier war die Arznei, die Patienten starben,
 Und niemand fragte: wer genas?
- 1050 So haben wir mit höllischen Latwergen.
 In diesen Thälern, diesen Bergen,
 Weit schlimmer als die Pest getobt.
 Ich habe selbst den Gift an Tausende gegeben,
 Sie welkten hin, ich muß erleben
 1055 Daß man die frechen Mörder lobt.

W a g n e r.

- Wie könnt ihr euch darum betrüben!
 Thut nicht ein braver Mann genug,
 Die Kunst, die man ihm übertrug, *Übertragung*
 Gewissenhaft und pünctlich auszuüben? *„Überlieferung“*
- 1060 Wenn du, als Jüngling, deinen Vater ehrst,
 So wirst du gern von ihm empfangen;
 Wenn du, als Mann, die Wissenschaft vermehrst,
 So kann dein Sohn zu höhrem Ziel gelangen.

F a u s t.

- Sonnen untergang*
- 1065 O glücklich, wer noch hoffen kann
 Aus diesem Meer des Irrthums aufzutauhen! *und rein*
 Was man nicht weiß das eben brauchte man,
 Und was man weiß kann man nicht brauchen. *Symbol für*
 Doch laß uns dieser Stunde schönes Gut *Faust*

Durch solchen Trübsinn nicht verkümmern!

Betrachte wie in Abendsonne-*Gluth*

1070

Die grünungebnen Hütten schimmern.

Sie rückt und weicht, der Tag ist überlebt,

Dort eilt sie hin und fördert neues Leben.

O daß kein Flügel mich vom Boden hebt

Ihr nach und immer nach zu streben!

Emblem des
1075

Ich sah' im ewigen Abendstrahl

Die stille Welt zu meinen Füßen,

idealen Strebens

Entzündet alle Höhn, beruhigt jedes Thal,

Den Silberbach in goldne Ströme fließen.

Nicht hemmte dann den göttergleichen Lauf

1080

Der wilde Berg mit allen seinen Schluchten;

Schon thut das Meer sich mit erwärmten Buchten

Vor den erstaunten Augen auf.

Doch scheint die Göttin endlich wegzusinken;

Allein der neue Trieb erwacht,

1085

Ich eile fort ihr ew'ges Licht zu trinken,

Vor mir den Tag und hinter mir die Nacht,

Den Himmel über mir und unter mir die Wellen.

Ein schöner Traum, indessen sie entweicht.

Ach! zu des Geistes Flügeln wird so leicht

1090

Rein körperlicher Flügel sich gesellen.

Doch ist es jedem eingeboren,

Daß sein Gefühl hinauf und vorwärts bringt,

Wenn über uns im blauen Raum verloren,

Ihr schmetternd Lied die Lerche singt;

1095

Wenn über schroffen Fichtenhöhen

Der Adler ausgebreitet schwebt,

Und über Flächen, über Seen,

Der Kranich nach der Heimath strebt.

W a g n e r.

- 1100 Ich hatte selbst oft grillenhafte Stunden,
 Doch solchen Trieb hab' ich noch nie empfunden.
 Man sieht sich leicht an Wald und Feldern satt,
 Des Vogels Fittich werd' ich nie beneiden.
 Wie anders tragen uns die Geistesfreuden,
 1105 Von Buch zu Buch, von Blatt zu Blatt!
 Da werden Winternächte hold und schön,
 Ein selig Leben wärmet alle Glieder,
 Und ach! entrollst du gar ein würdig Pergamen,
 So steigt der ganze Himmel zu dir nieder.

F a u s t.

Fausts Doppelnatur

- 1110 Du bist dir nur des einen Trieb's bewußt;
 D lerne nie den andern kennen!

- auswendig { Zwei Seelen wohnen, ach! in meiner Brust,
Die eine will sich von der andern trennen;
Die eine hält, in derber Liebeslust,
 1115 Sich an die Welt mit klammernden Organen;
Die andre hebt gewaltsam sich vom Dufte
Zu den Gefilden hoher Ahnen.

und Beschwö-
rung der Natur

- D gibt es Geister in der Luft, te Auslegung
 Die zwischen Erd' und Himmel herrschend weben,

- 1120 So steigt nieder aus dem goldnen Dufte
 Und führt mich weg, zu neuem buntem Leben!
 Ja, wäre nur ein Zaubermantel mein!
 Und trüg' er mich in fremde Länder,
 Mir solt' er um die köstlichsten Gewänder,
 1125 Nicht feil um einen Königsmantel sein.

Folgen der
Beschwörung

W a g n e r.

Berufe nicht die wohlbekannte Schaar,
 Die strömend sich im Dunstkreis überbreitet,

Dem Menschen tausendfältige Gefahr,
 Von allen Enden her, bereitet.
 Vom Norden bringt der scharfe Geisterzahn 1130
 Auf dich herbei, mit pfeilgespizten Zungen;
 Von Morgen ziehn, vertrocknend, sie heran,
 Und nähren sich von deinen Lungen;
 Wenn sie der Mittag aus der Wüste schickt,
 Die Gluth auf Gluth um deinen Scheitel häufen, 1135
 So bringt der West den Schwarm, der erst erquickt,
 Um dich und Feld und Aue zu ersäufen.
 Sie hören gern, zum Schaden froh gewandt,
 Gehorchen gern, weil sie uns gern betrügen,
 Sie stellen wie vom Himmel sich gesandt, 1140
 Und lispeln englisch, wenn sie lügen.
 Doch gehen wir! Ergraut ist schon die Welt,
 Die Luft gekühlt, der Nebel fällt!
 Am Abend schätzt man erst das Haus. —
 Was stehst du so und blickst erstaunt hinaus? 1145
 Was kann dich in der Dämmerung so ergreifen?

F a u s t.

Siehst du den schwarzen Hund durch Saat und Stoppel streifen?

W a g n e r.

Ich sah ihn lange schon, nicht wichtig schien er mir.

F a u s t.

Betracht' ihn recht! Für was hältst du das Thier?

W a g n e r.

Für einen Pudel, der auf seine Weise 1150
 Sich auf der Spur des Herren plagt.

Der Hund - das gescheiteste der Hausthiere.

Vor dem Thor.

53

F a u s t.

In der Faut le-
ger de gab es
auch einen Hund

Bemerkst du, wie in weitem Schnedentreise

Er um uns her und immer näher jagt?

Und irr' ich nicht, so zieht ein Feuerstrudel

1155 Auf seinen Pfaden hinterdrein.

W a g n e r.

Ich sehe nichts als einen schwarzen Pudel;

Es mag bei euch wohl Augentäuschung sein.

F a u s t.

Mir scheint es, daß er magisch leise Schlingen

Zu künft'gem Band um unsre Füße zieht.

W a g n e r.

1160 Ich seh' ihn ungewiß und furchtsam uns umspringen,

Weil er, statt seines Herrn, zwei Unbekannte sieht.

F a u s t.

Der Kreis wird eng, schon ist er nah!

W a g n e r.

Du siehst! ein Hund, und kein Gespenst ist da.

Er knurrt und zweifelt, legt sich auf den Bauch,

1165 Er wedelt. Alles Hunde Brauch.

F a u s t.

Gefelle dich zu uns! Komm hier!

W a g n e r.

Es ist ein pudelnärrisch Thier.

Du stehst still, er wartet auf;

Du sprichst ihn an, er strebt an dir hinauf;

Verliere was, er wird es bringen,
Nach deinem Stod in's Wasser springen.

1170

F a u s t.


Du hast wohl Recht; ich finde nicht die Spur
Von einem Geist, und alles ist Dressur.

W a g n e r.

Dem Hunde, wenn er gut gezogen,
Wird selbst ein weiser Mann gewogen.
Ja, deine Gunst verdient er ganz und gar,
Er der Studenten trefflicher Scholar.

1175

Sie gehen in das Stadt-Thor



Fausts Selbstgespräch

Pudels Verhältnisse dazu

Studierzimmer.

F a u s t mit dem P u d e l hereintretend.

F a u s t.

Verlassen hab' ich Feld und Auen,
Die eine tiefe Nacht bedeckt,
1180 Mit ahnungsvollem heil'gem Grauen
In uns die bess're Seele weckt.
Entschlafen sind nun wilde Triebe,
Mit jedem ungestümen Thun;
Es reget sich die Menschenliebe,
1185 Die Liebe Gottes regt sich nun.

Sei ruhig Pudel! renne nicht hin und wieder!
An der Schwelle was schnoperst du hier?
Lege dich hinter den Ofen nieder,
Mein bestes Kissen geb' ich dir.
1190 Wie du draußen auf dem bergigen Wege
Durch Rennen und Springen ergeht uns hast,
So nimm nun auch von mir die Pflege,
Als ein willkommner stiller Gast.

Ach wenn in unsrer engen Zelle
1195 Die Lampe freundlich wieder brennt,
Dann wird's in unserm Busen helle,
Im Herzen, das sich selber kennt.

Bernunft fängt wieder an zu sprechen,
 Und Hoffnung wieder an zu blühen;
 Man sehnt sich nach des Lebens Bächen,
 Ach! nach des Lebens Quelle hin. 1200

Knurre nicht Bubel! Zu den heiligen Tönen,
 Die jetzt meine ganze Seel' umfassen,
 Will der thierische Laut nicht passen.
 Wir sind gewohnt, daß die Menschen verhöhnen 1205
 Was sie nicht verstehen,
 Daß sie vor dem Guten und Schönen,
 Das ihnen oft beschwerlich ist, murren;
 Will es der Hund, wie sie, bekurren?

Aber ach! schon fühl' ich bei dem besten Willen,
 Befriedigung nicht mehr aus dem Busen quillen.
 Aber warum muß der Strom so bald versiegen,
 Und wir wieder im Durste liegen?
 Davon hab' ich so viel Erfahrung.
 Doch dieser Mangel läßt sich ersetzen, 1215
 Wir lernen das Überirdische schätzen,
 Wir sehnen uns nach Offenbarung,
 Die nirgends würd'ger und schöner brennt,
 Als in dem neuen Testament.
 Mich drängt's den Grundtext aufzuschlagen, 1220
 Mit reblichem Gefühl einmal
 Das heilige Original
 In mein geliebtes Deutsch zu übertragen.

Er schlägt ein Bolum auf und schickt sich an.

Geschrieben steht: „im Anfang war das Wort!“
 Hier stoch' ich schon! Wer hilft mir weiter fort? 1225

- Ich kann das Wort so hoch unmöglich schätzen,
 Ich muß es anders übersetzen,
 Wenn ich vom Geiste recht erleuchtet bin.
 Geschrieben steht: im Anfang war der Sinn.
 1230 Bedenke wohl die erste Zeile,
 Daß deine Feder sich nicht übereile!
 Ist es der Sinn, der alles wirkt und schafft?
 Es sollte stehn: im Anfang war die Raft!
 Doch, auch indem ich dieses niederschreibe,
 1235 Schon warnt mich was, daß ich dabei nicht bleibe.
 Mir hilft der Geist! Auf einmal seh' ich Rath
 Und schreibe getrost: im Anfang war die That!

- Soll ich mit dir das Zimmer theilen,
 Pudel, so laß das Heulen,
 1240 So laß das Wellen!
 Solch einen störenden Gesellen
 Mag ich nicht in der Nähe leiden.
 Einer von uns beiden
 Muß die Zelle meiden.
 1245 Ungern heb' ich das Gastrecht auf,
 Die Thür ist offen, hast freien Lauf.
 Aber was muß ich sehen!
 Kann das natürlich geschehen?
 Ist es Schatten? ist's Wirklichkeit?
 1250 Wie wird mein Pudel lang und breit!
 Er hebt sich mit Gewalt,
 Das ist nicht eines Hundes Gestalt!
 Welch ein Gespenst bracht' ich in's Haus!
 Schon sieht er wie ein Nilpferd aus,
 1255 Mit feurigen Augen, schrecklichem Gebiß.

O! du bist mir gewiß!
 Für solche halbe Höllebrut
 Ist Salomonis Schlüssel gut.

Beschwörung
 der Geister

Geister auf dem Gange.
 Drinnen gefangen ist einer!
 Bleibet haften, folg' ihm keiner!
 Wie im Eisen der Fuchs
 Jagt ein alter Hölleluchs.
 Aber gebt Acht!
 Schwebet hin, schwebet wieder,
 Auf und nieder,
 Und er hat sich losgemacht.
 Könnt ihr ihm nützen,
 Laßt ihn nicht sitzen!
 Denn er that uns allen
 Schon viel zu Gefallen.

1260

1265

1270

F a u s t.

Erst zu begegnen dem Thiere,
 Brauch' ich den Spruch der Biere:

Salamander soll glühen,
 Undene sich winden,
 Sylphe verschwinden,
 Kobold sich mühen.

1275

Wer sie nicht konnte
 Die Elemente, Geister
 Ihre Kraft
 Und Eigenschaft,
 Wäre kein Meister
 Über die Geister.

1280

1285 Verschwind' in Flammen
Salamander!
Rauschend fließe zusammen
Undene!
Leucht' in Meteoren-Schöne
Sphäre!
Bring' häusliche Hülfe
1290 Incubus! incubus!
Tritt hervor und mache den Schluß.

Reines der Biere
Steckt in dem Thiere.
Es liegt ganz ruhig und grins't mich an;
1295 Ich hab' ihm noch nicht weh gethan.
Du sollst mich hören
Stärker beschwören.

Bist du Gefelle
Ein Flüchtling der Hölle?
1300 So sieh dieß Zeichen!
Dem sie sich beugen
Die schwarzen Schaaren.

zum Teufel

Schon schwillt es auf mit borstigen Haaren.

1305 Vertworfn'es Wesen!
Kannst du ihn lesen?
Den nie Entspröß'n'en,
Unausgesprochenen,
Durch alle Himmel Gegöß'n'en
Freventlich Durchstochen?

Hinter den Ofen gebannt 1310
 Schwillt es wie ein Elephant,
 Den ganzen Raum füllt es an,
 Es will zum Nebel zerfließen.
 Steige nicht zur Decke hinan!
 Lege dich zu des Meisters Füßen! 1315
 Du siehst daß ich nicht vergebens drohe.
 Ich versenke dich mit heiliger Lohe!
 Erwarte nicht
 Das dreimal glühende Licht!
 Erwarte nicht 1320
 Die stärkste von meinen Künsten!

Mephistopheles tritt, indem der Nebel fällt, gekleidet wie ein fahrender Scholasticus, hinter dem Ofen hervor.

Mephistopheles.

Wozu der Lärm? was steht dem Herrn zu Diensten?

Faust.

Das also war des Pudels Kern!

Ein fahrender Scolast? Der Casus macht mich lachen.

Mephistopheles.

Ich salutire den gelehrten Herrn!

1325

Ihr habt mich weiblich schmeicheln machen.

Faust.

Wie nennst du dich?

Mephistopheles.

Die Frage scheint mir klein

Für einen der das Wort so sehr verachtet,

Der, weit entfernt von allem Schein,

Nur in der Wesen Tiefe trachtet.

1330

F a u st.

Bei euch, ihr Herrn, kann man das Wesen
Gewöhnlich aus dem Namen lesen,
Wo es sich allzudeutlich weis't,
Wenn man euch Fliegengott, Verderber, Lügner heis't.

1335 Nun gut, wer bist du denn?

M e p h i s t o p h e l e s. *definition*

Ein Theil von jener Kraft, seiner

Die stets das Böse will und stets das Gute schafft.

selbst und

F a u st.

Was ist mit diesem Räthselwort gemeint?

M e p h i s t o p h e l e s.

*Fausts Stellung
dazu (Pro 345)*

C 338 - Ich bin der Geist der stets verneint!
Und das mit Recht; denn alles was entsteht

+ 1336)

1340 Ist werth daß es zu Grunde geht;
Drum besser wär's daß nichts entstünde.
So ist denn alles was ihr Sünde,
Zerstörung, kurz das Böse nennt,
Mein eigentliches Element.

*In verschied-
enem Sinne.*

F a u st.

1345 Du nennst dich einen Theil, und stehst doch ganz vor mir.

M e p h i s t o p h e l e s.

Bescheidne Wahrheit sprech' ich dir.

Wenn sich der Mensch, die kleine Narrentwelt, C 281 -
Gewöhnlich für ein Ganzes hält;

Ich bin ein Theil des Theils, der Anfangs alles war,
1350 Ein Theil der Finsterniß, die sich das Licht gebär,

Das stolze Licht, das nun der Mutter Nacht
 Den alten Rang, den Raum ihr streitig macht,
 Und doch gelingt's ihm nicht, da es, so viel es strebt,
 Verhaftet an den Körpern klebt.
 Von Körpern strömt's, die Körper macht es schön, 1355
 Ein Körper hemmt's auf seinem Gange,
 So, hoff' ich, dauert es nicht lange C. 330
 Und mit den Körpern wird's zu Grunde geh'n.

F a u s t.

Nun kenn' ich deine würd'gen Pflichten!
 Du kannst im Großen nichts vernichten,
 Und fängst es nun im Kleinen an. 1360

M e p h i s t o p h e l e s.

Und freilich ist nicht viel damit gethan.
 Was sich dem Nichts entgegenstellt,
 Das Etwas, diese plumpe Welt,
 So viel als ich schon unternommen, 1365
 Ich wußte nicht ihr beizukommen,
 Mit Wellen, Stürmen, Schütteln, Brand,
 Geruhig bleibt am Ende Meer und Land!
 Und dem verdamnten Zeug, der Thier- und Menschenbrut,
 Dem ist nun gar nichts anzuhaben. 1370
 Wie viele hab' ich schon begraben!
 Und immer circulirt ein neues frisches Blut.
 So geht es fort, man möchte rasend werden!
 Der Luft, dem Wasser, wie der Erden
 Entwinden tausend Keime sich, 1375
 Im Trocknen, Feuchten, Warmen, Kalten!
 Hätt' ich mir nicht die Flamme vorbehalten,
 Ich hätte nichts Aparts für mich.

F a u st.

1380 So setzest du der ewig regen,
Der heilsam schaffenden Gewalt
Die kalte Teufelsfaust entgegen,
Die sich vergebens tückisch ballt!
Was Anders suche zu beginnen
Des Chaos wunderlicher Sohn!

M e p h i s t o p h e l e s.

1385 Wir wollen wirklich uns besinnen,
Die nächstenmale mehr davon!
Dürft' ich wohl dießmal mich entfernen?

*Verhinderung
des Wegganges
von M. und
Fausts Abriecht*

F a u st.

1390 Ich sehe nicht warum du fragst.
Ich habe jetzt dich kennen lernen,
Besuche nun mich wie du magst.
Hier ist das Fenster, hier die Thüre,
Ein Rauchfang ist dir auch gewiß.

M e p h i s t o p h e l e s.

1395 Gesteh' ich's nur! Daß ich hinausspaziere
Verbietet mir ein kleines Hinderniß,
Der Drudenfuß auf eurer Schwelle —

F a u st.

Das Pentagramma macht dir Pein?
Sage mir, du Sohn der Hölle,
Wenn das dich bannt, wie kamst du denn herein?
Wie ward ein solcher Geist betrogen?

M e p h i s t o p h e l e s.

1400 Beschaut es recht! es ist nicht gut gezogen;

Der eine Winkel, der nach außen zu,
Ist, wie du siehst, ein wenig offen.

F a u st.

Das hat der Zufall gut getroffen!
Und mein Gefangner wärst denn du?
Das ist von ungefähr gelungen!

1405

M e p h i s t o p h e l e s.

Der Bubel merkte nichts als er hereingesprungen,
Die Sache sieht jetzt anders aus;
Der Teufel kann nicht aus dem Haus.

F a u st.

Doch warum gehst du nicht durch's Fenster?

M e p h i s t o p h e l e s.

's ist ein Gesetz der Teufel und Gespenster:
Wo sie hereingeschlüpft, da müssen sie hinaus.
Das Erste steht uns frei, bei'm Zweiten sind wir Knechte.

1410

F a u st.

Die Hölle selbst hat ihre Rechte?
Das find' ich gut, da ließe sich ein Pact,
Und sicher wohl, mit euch ihr Herren schließen?

1415

M e p h i s t o p h e l e s.

Was man verspricht, das sollst du rein genießen,
Dir wird davon nichts abgezwaht.
Doch das ist nicht so kurz zu fassen,
Und wir besprechen das zunächst;
Doch jezo bitt' ich, hoch und höchst,
Für diesmal mich zu entlassen.

1420

F a u st.

So bleibe doch noch einen Augenblick,
Um mir erst gute Mähr' zu sagen.

M e p h i s t o p h e l e s.

1425 Jetzt laß mich los! ich komme bald zurück;
Dann magst du nach Belieben fragen.

F a u st.

Ich habe dir nicht nachgestellt,
Bist du doch selbst in's Garn gegangen.
Den Teufel halte wer ihn hält!
Er wird ihn nicht sobald zum zweitenmale fangen.

M e p h i s t o p h e l e s.

1430 Wenn dir's beliebt, so bin ich auch bereit
Dir zur Gesellschaft hier zu bleiben;
Doch mit Bedingniß, dir die Zeit,
Durch meine Künste, würdig zu vertreiben.

F a u st.

1435 Ich seh' es gern, das steht dir frei;
Nur daß die Kunst gefällig sei!

M e p h i s t o p h e l e s.

1440 Du wirst, mein Freund, für deine Sinnen,
In dieser Stunde mehr gewinnen,
Als in des Jahres Einerlei.
Was dir die zarten Geister singen,
Die schönen Bilder, die sie bringen,
Sind nicht ein leeres Zauberspiel.
Auch dein Geruch wird sich ergehen,

Dann wirfst du deinen Gaumen legen,
 Und dann entzündt sich dein Gefühl.
 Vereitung braucht es nicht voran,
 Beisammen sind wir, fanget an!

1445

Fünf Tableau I
 Sämliches und
 Geistiges ver-
 mischt

Geister.

Schwindet, ihr dunkeln
 Wölbungen droben!
 Reizender schaue
 Freundlich der blaue
 Äther herein!
 Wären die dunkeln
 Wolken zerronnen!
 Sternelein funkeln,
 Mildere Sonnen
 Scheinen dazein.
 Himmlischer Söhne
 Geistige Schöne,
 Schwankende Beugung
 Schwebet vorüber.
 Sehnennde Neigung
 Folget hinüber;
 Und der Gewänder
 Flatternde Bänder
 Decken die Länder,
 Decken die Laube,
 Wo sich für's Leben,
 Tief in Gedanken,
 Liebende geben.
 Laube bei Laube!
 Sprossende Ranken!
 Lastende Traube

Einschlafungs-
 lied und
 Folgen 1450

1455

1460

1465

1470

- 1475 Stürzt in's Behälter
Drängender Kelter,
Stürzen in Bächen
Schäumende Weine,
Niefeln durch reine
Edle Gesteine,
Lassen die Höhen
1480 Hinter sich liegen,
Breiten zu Seen
Sich um's Genügen
Grünender Hügel.
Und das Geflügel
1485 Schlürfet sich Wonne,
Flieget der Sonne,
Flieget den hellen
Inseln entgegen,
Die sich auf Wellen
1490 Gaukelt und bewegen;
Wo wir in Chören
Jauchzende hören,
Über den Auen
Tanzende schauen,
1495 Die sich im Freien
Alle zerstreuen.
Einige klettern
Über die Höhen,
Andere schwimmen
Über die Seen,
1500 Andere schweben;
Alle zum Leben,
Alle zur Ferne

Liebender Sterne,
Seliger Huld.

1505

M e p h i s t o p h e l e s.

Er schläft! So recht, ihr lust'gen, zarten Jungen!
Ihr habt ihn treulich eingefungen!
Für dieß Concert bin ich in eurer Schuld.
Du bist noch nicht der Mann den Teufel fest zu halten!
Umgaufelt ihn mit süßen Traumgestalten, 1510
Versenkt ihn in ein Meer des Wahns;
Doch dieser Schwelle Zauber zu zer-spalten
Bedarf ich eines Rattenzahns.
Nicht lange brauch' ich zu beschwören,
Schon raschelt eine hier und wird sogleich mich hören. 1515

Der Herr der Ratten und der Mäuse,
Der Fliegen, Frösche, Wanzen, Läuse,
Befiehlt dir dich hervor zu wagen
Und diese Schwelle zu benagen,
Sowie er sie mit Öl betupft — 1520
Da kommst du schon hervorgehupft.
Nur frisch an's Werk! Die Spitze, die mich kannte,
Sie sitzt ganz vornen an der Kante.
Noch einen Biß, so ist's geschehn. —

Nun, Fauste, träume fort, bis wir uns wiedersehn. 1525

F a u s t erwachend.

Bin ich denn abermals betrogen?
Verschwindet so der geisterreiche Drang,
Daß mir ein Traum den Teufel vorgelogen,
Und daß ein Büdel mir entsprang?

Zweite Erscheinung des Mephisto.
Gestalt und Vorschlag an Faust,
gleiche Gestalt anzunehmen
Grund von Fausts Ablehnung
Fluch Fausts und Inhalt desselben
Studierzimmer.

F a u s t. M e p h i s t o p h e l e s.

F a u s t.

1530 Es klopft? Herein! Wer will mich wieder plagen?

M e p h i s t o p h e l e s.

Ich bin's.

F a u s t.

Herein!

M e p h i s t o p h e l e s.

Du mußt es dreimal sagen.

F a u s t.

Herein denn!

M e p h i s t o p h e l e s.

So gefällst du mir.

Wir werden, hoff ich, uns vertragen!

Denn dir die Grillen zu verjagen

1535 Bin ich, als edler Junker, hier,
In rothem goldverbräutem Kleide,
Das Mäntelchen von starrer Seide,
Die Hahnenfeder auf dem Hut,
Mit einem langen spitzen Degen,
1540 Und rathe nun dir, kurz und gut,
Dergleichen gleichfalls anzulegen;

Damit du, losgebunden, frei,
Erfahrest was das Leben sei.

F a u s t.

In jedem Kleide werd' ich wohl die Pein
Des engen Erdelebens fühlen.

1545

Ich bin zu alt, um nur zu spielen,

Zu jung, um ohne Wunsch zu sein.

Was kann die Welt mir wohl gewähren?

Entbehren sollst du! sollst entbehren!

Das ist der ewige Gesang,

1550

Der jedem an die Ohren klingt,

Den, unser ganzes Leben lang,

Uns heiser jede Stunde singt.

Nur mit Entsetzen wach' ich Morgens auf,

Ich möchte bittere Thränen weinen,

1555

Den Tag zu sehn, der mir in seinem Lauf

Nicht Einen Wunsch erfüllen wird, nicht Einen,

Der selbst die Ahnung jeder Lust

Mit eigensinnigem Kritteln mindert,

Die Schöpfung meiner regen Brust

1560

Mit tausend Lebensfragen hindert.

Auch muß ich, wenn die Nacht sich niedersetzt,

Mich ängstlich auf das Lager strecken;

Auch da wird keine Rast geschenkt,

Mich werden wilde Träume schrecken.

1565

Der Gott, der mir im Busen wohnt,

Kann tief mein Innerstes erregen;

Der über allen meinen Kräften thront,

Er kann nach außen nichts bewegen;

Und so ist mir das Dasein eine Last,

1570

Der Tod erwünscht, das Leben mir verhaßt.

D. + W.

Vol II, 2-AP, 16B.

S 6 letzter TP

Copy mit

Waltchmery

Mephistopheles.

Und doch ist nie der Tod ein ganz willkommner Gast.

Faust.

O selig der, dem er im Siegesglanze
Die blut'gen Lorbeern um die Schläfe windet,
1575 Den er, nach rasch durchras'tem Tanze,
In eines Mädchens Armen findet!
O wär' ich vor des hohen Geistes Kraft
Entzückt, entseelt dahin gesunken!

Mephistopheles.

Und doch hat jemand einen braunen Saft,
1580 In jener Nacht, nicht ausgetrunken.

Faust.

Das Spioniren, scheint's, ist deine Lust.

Mephistopheles.

Allwissend bin ich nicht; doch viel ist mir bewußt.

Faust.

Wenn aus dem schrecklichen Gewühle
Ein süß bekannter Ton mich zog,
1585 Den Nest von kindlichem Gefühle
Mit Anklang froher Zeit betrog;
So fluch' ich allem was die Seele
Mit Lock- und Gaukelwerk umspannt,
Und sie in diese Trauerhöhle
1590 Mit Blend- und Schmeichelkräften bannt!
Verflucht voraus die hohe Meinung,
Womit der Geist sich selbst umfängt!
Verflucht das Blenden der Erscheinung,
Die sich an unsre Sinne drängt!

Verflucht was uns in Träumen heuchelt, 1595
 Des Ruhms, der Namensdauer Trug!
 Verflucht was als Besitz uns schmeichelt,
 Als Weib und Kind, als Knecht und Pflug!
 Verflucht sei Mammon, wenn mit Schätzen
 Er uns zu kühnen Thaten regt, 1600
 Wenn er zu müßigem Ergehen
 Die Polster uns zurechte legt!
 Fluch sei dem Balsamsaft der Trauben!
 Fluch jener höchsten Liebeshuld!
 Fluch sei der Hoffnung! Fluch dem Glauben, 1605
 Und Fluch vor allen der Geduld!

— Geister-Chor unsichtbar.

Wessen
 Bedeutung
 an sich
 und bei
 Mephistopheles

Weh! weh!
 Du hast sie zerstört,
 Die schöne Welt,
 Mit mächtiger Faust;
 Sie stürzt, sie zerfällt!
 Ein Halbgott hat sie zer schlagen!
 Wir tragen 1610
 Die Trümmern in's Nichts hinüber,
 Und klagen 1615
 Über die verlorne Schöne.
 Mächtiger
 Der Erden söhne,
 Prächtiger
 Baue sie wieder, 1620
 In deinem Busen baue sie auf!
 Neuen Lebenslauf
 Beginne,
 Mit hellem Sinne,

1625

Und neue Lieder
Tönen darauf!

M e p h i s t o p h e l e s.

Dieß sind die Kleinen
Von den Meinen.

1630

Höre, wie zu Lust und Thaten
Altklug sie rathen!

In die Welt weit,
Aus der Einsamkeit,
Wo Sinnen und Säfte stocken,
Wollen sie dich locken.

1635

Hör' auf mit deinem Gram zu spielen,
Der, wie ein Geier, dir am Leben frist;
Die schlechteste Gesellschaft läßt dich fühlen,
Daß du ein Mensch mit Menschen bist.
Doch so ist's nicht gemeint

1640

Dich unter das Rad zu stoßen.
Ich bin keiner von den Großen;
Doch willst du, mit mir vereint,
Deine Schritte durch's Leben nehmen,
So will ich mich gern bequemen

1645

Dein zu sein, auf der Stelle.
Ich bin dein Geselle
Und, mach' ich dir's recht,
Bin ich dein Diener, bin dein Knecht!

F a u s t.

Und was soll ich dagegen dir erfüllen?

M e p h i s t o p h e l e s.

1650

Dazu hast du noch eine lange Frist.

Vertrag
(das erregende
moment)

F a u s t.

Nein, nein! der Teufel ist ein Egoist
 Und thut nicht leicht um Gottes Willen
 Was einem andern nützlich ist.
 Sprich die Bedingung deutlich aus;
 Ein solcher Diener bringt Gefahr in's Haus. 1655

M e p h i s t o p h e l e s.

Ich will mich h i e r zu deinem Dienst verbinden,
 Auf deinen Wink nicht rasten und nicht ruhn;
 Wenn wir uns d r ü b e n wieder finden,
 So sollst du mir das Gleiche thun.

F a u s t.

Das Drüben kann mich wenig kümmern;
 Schlägst du erst diese Welt zu Trümmern,
 Die andre mag darnach entstehen.
 Aus dieser Erde quillen meine Freuden,
 Und diese Sonne scheint meinen Leiden;
 Kann ich mich erst von ihnen scheiden, 1660
 Dann mag was will und kann geschehn.
 Davon will ich nichts weiter hören,
 Ob man auch künftig haßt und liebt,
 Und ob es auch in jenen Sphären
 Ein Oben oder Unten gibt. 1665 1670

M e p h i s t o p h e l e s.

In diesem Sinne kannst du's wagen.
 Verbinde dich; du sollst, in diesen Tagen,
 Mit Freuden meine Rünfte sehn,
 Ich gebe dir was noch kein Mensch gesehn.

F a u st.

- 1675 Was willst du armer Teufel geben?
Ward eines Menschen Geist, in seinem hohen Streben,
Von Deinesgleichen je gefaßt?
 Doch hast du Speise die nicht sättigt, hast
 Du rothes Gold, das ohne Raft,
 1680 Quecksilber gleich, dir in der Hand zerrinnt,
 Ein Spiel, bei dem man nie gewinnt,
 Ein Mädchen, das an meiner Brust
 Mit Äugeln schon dem Nachbar sich verbindet,
 Der Ehre schöne Götterlust,
 1685 Die, wie ein Meteor, verschwindet?
 Zeig' mir die Frucht die fault, eh' man sie bricht,
 Und Bäume die sich täglich neu begrünen!

simliche Begierden

M e p h i s t o p h e l e s.

- Ein solcher Auftrag schreckt mich nicht,
 Mit solchen Schätzen kann ich dienen.
 1690 Doch, guter Freund, die Zeit kommt auch heran
 Wo wir was Guts in Ruhe schmausen mögen.

F a u st.

- 1695 { Werd' ich beruhigt je mich auf ein Faulbett legen,
So sei es gleich um mich gethan!
Kannst du mich schmeichelnb je belügen
Daß ich mir selbst gefallen mag,
Kannst du mich mit Genuß betrügen;
Das sei für mich der letzte Tag!
Die Wette biet' ich!

*Bedingungen
der Wette*

M e p h i s t o p h e l e s.

Top!

F a u st.

Und Schlag auf Schlag!Werb' ich zum Augenblicke sagen:Verweile doch! du bist so schön!

1700

Dann magst du mich in Fesseln schlagen,Dann will ich gern zu Grunde gehn!Dann mag die Todtenglocke schallen,Dann bist du meines Dienstes frei,Die Uhr mag stehn, der Reiger fallen,

1705

Es sei die Zeit für mich vorbei!

M e p h i s t o p h e l e s.

Bedenk' es wohl, wir werden's nicht vergessen.

F a u st.

Dazu hast du ein volles Recht,

Ich habe mich nicht freventlich vermessen.

Wie ich beharre bin ich Knecht,

1710

Ob dein, was frag' ich, oder wissen.

M e p h i s t o p h e l e s.

Ich werde heute gleich, bei'm Doctor'schmaus,

Als Diener, meine Pflicht erfüllen.

Nur eins! — Um Lebens oder Sterbens willen,

Bitt' ich mir ein paar Zeilen aus.

1715

F a u st.

Auch was Geschriebnes forderst du Bedant?

Hast du noch keinen Mann, nicht Mannes-Wort gekannt?

Ist's nicht genug, daß mein gesprochenes Wort

Auf ewig soll mit meinen Tagen schalten?

Ras't nicht die Welt in allen Strömen fort,

1720

Und mich soll ein Versprechen halten?

lern

(nicht ausgefüllt)

- Doch dieser Wahn ist uns in's Herz gelegt,
Wer mag sich gern davon befreien?
Beglückt wer Treue rein im Busen trägt,
1725 Kein Opfer wird ihn je gereuen!
Allein ein Pergament, beschrieben und beprägt,
Ist ein Gespenst, vor dem sich alle scheuen.
Das Wort erstirbt schon in der Feder,
Die Herrschaft führen Wachs und Leder.
1730 Was willst du böser Geist von mir?
Erz, Marmor, Pergament, Papier?
Soll ich mit Griffel, Meißel, Feder schreiben?
Ich gebe jede Wahl dir frei.

M e p h i s t o p h e l e s.

- Wie magst du deine Rednerei
1735 Nur gleich so hitzig übertreiben?
Ist doch ein jedes Blättchen gut.
Du unterzeichnest dich mit einem Tröpfchen Blut.

F a u s t.

Wenn dieß dir völlig G'nüge thut,
So mag es bei der Frage bleiben.

M e p h i s t o p h e l e s.

- 1740 Blut ist ein ganz besondrer Saft.

F a u s t.

- Nur keine Furcht, daß ich dieß Bündniß breche!
Das Streben meiner ganzen Kraft
Ist g'rade das was ich verspreche.
Ich habe mich zu hoch gebläht;
1745 In deinen Rang gehör' ich nur.
Der große Geist hat mich verschmäht, - L 5/2 - 3

Faust's Stellung
zum Vortrag

Vor mir verschließt sich die Natur. — L 672-75
 Des Denkens Faden ist zerrissen, — L 1526
 Mir ekelt lange vor allem Wissen. — L 254
 Laß in den Tiefen der Sinnlichkeit
 Uns glühende Leidenschaften stillen! 1750
 In undurchdrungenen Zauberhüllen
 Sei jedes Wunder gleich bereit!
 Stürzen wir uns in das Rauschen der Zeit,
 In's Rollen der Begebenheit! 1755
 Da mag denn Schmerz und Genuß,
 Gelingen und Verdruß,
 Mit einander wechseln wie es kann;
 Nur rastlos bethätigt sich der Mann.

M e p h i s t o p h e l e s.

Euch ist kein Maß und Ziel gesetzt. 1760
 Beliebt's euch überall zu naschen,
 Im Fliehen etwas zu erhaschen,
 Bekomm' euch wohl was euch ergezt!
 Nur greift mir zu und seid nicht blöde.

- shy/
 zurückziehend

F a u s t.

Du hörst ja, von Freud' ist nicht die Rede. 1765
 Dem Taumel weih' ich mich, dem schmerzlichsten Genuß,
 Verliebtem Haß, erquickendem Verdruß.
 Mein Busen, der vom Wissensdrang geheilt ist,
 Soll keinen Schmerzen künftig sich verschließen,
 Und was der ganzen Menschheit zugetheilt ist, 1770
 Will ich in meinem innern Selbst genießen,
 Mit meinem Geist das Höchste' und Tieffte greifen,
 Ihr Wohl und Weh auf meinen Busen häufen,
 Und so mein eigen Selbst zu ihrem Selbst erweitern,
 Und, wie sie selbst, am End' auch ich zer scheitern. 1775

Fragment
 fängt wieder
 an

M e p h i s t o p h e l e s.

1780 O glaube mir, der manche tausend Jahre
An dieser harten Speise kaut,
Daß von der Wiege bis zur Bahre
Kein Mensch den alten Sauerteig verhaut!
Glaub' unser einem, dieses Ganze \ L 1770
Ist nur für einen Gott gemacht!
Er findet sich in einem ew'gen Glanze,
Uns hat er in die Finsterniß gebracht,
Und euch taugt einzig Tag und Nacht.

F a u s t.

1785 Allein ich will!

M e p h i s t o p h e l e s.

Das läßt sich hören!
Doch nur vor Einem ist mir bang;
Die Zeit ist kurz, die Kunst ist lang.
Ich dächt', ihr liebet euch belehren.
Affociirt euch mit einem Poeten,
1790 Laßt den Herrn in Gedanken schweifen,
Und alle edlen Qualitäten
Auf euren Ehren-Scheitel häufen,
Des Löwen Muth,
Des Hirsches Schnelligkeit,
1795 Des Italieners feurig Blut,
Des Nordens Daurbarkeit;
Laßt ihn euch das Geheimniß finden,
Großmuth und Arglist zu verbinden,
Und euch, mit warmen Jugendtrieben,
1800 Nach einem Plane, zu verlieben.
Möchte selbst solch einen Herren kennen,
Würd' ihn Herrn Mikrokosmos nennen.

F a u s t.

Was bin ich denn, wenn es nicht möglich ist
Der Menschheit Krone zu erringen,
Nach der sich alle Sinne bringen?

1805

M e p h i s t o p h e l e s.

Du bist am Ende — was du bist.
Setz' dir Perrücken auf von Millionen Loden,
Setz' deinen Fuß auf ellenhohe Socken,
Du bleibst doch immer was du bist.

F a u s t.

Ich fühl's, vergebens hab' ich alle Schätze
Des Menschegeists auf mich herbeigerafft,
Und wenn ich mich am Ende niederseze,
Quillt innerlich doch keine neue Kraft;
Ich bin nicht um ein Haar breit höher,
Bin dem Unendlichen nicht näher.

1810

1815

Überredung

des M e p h i s t o p h e l e s.

zum Weggang

Mein guter Herr, ihr seht die Sachen,
Wie man die Sachen eben sieht;
Wir müssen das gescheidter machen,
Eh' uns des Lebens Freude flieht.

Was Henker! freilich Händ' und Füße
Und Kopf und H — — die sind dein;
Doch alles, was ich frisch genieße,
Ist das drum weniger mein?

1820

Wenn ich sechs Hengste zahlen kann,
Sind ihre Kräfte nicht die meine?

1825

Ich renne zu und bin ein rechter Mann,
Als hätt' ich vier und zwanzig Beine.

- Drum frisch! Laß alles Sinnen sein,
 Und g'rad' mit in die Welt hinein!
 1830 Ich sag' es dir: ein Kerl, der speculirt
Ist wie ein Thier, auf durrer Heide → *Reich der Gedanken*
Von einem bösen Geist im Kreis herum geführt,
Und rings umher liegt schöne grüne Weide. — *Wirklichkeiten*

F a u st.

Wie fangen wir das an?

M e p h i s t o p h e l e s.

Wir gehen eben fort.

- 1835 Was ist das für ein Marterort?
 Was heißt das für ein Leben führen,
 Sich und die Jungens ennuhiren?
 Laß du das dem Herrn Nachbar Wanst!
 Was willst du dich das Stroh zu dreschen plagen?
 1840 Das Beste, was du wissen kannst,
 Darfst du den Buben doch nicht sagen.
 Gleich hör' ich einen auf dem Gange!

F a u st.

Mir ist's nicht möglich ihn zu sehn.

M e p h i s t o p h e l e s.

- Der arme Knabe wartet lange,
 1845 Der darf nicht ungetröstet gehn.
 Komm, gib mir deinen Rock und Mütze;
 Die Maske muß mir köstlich stehn.

Er kleidet sich um.

- Nun überlaß es meinem Wize!
 Ich brauche nur ein Viertelstündchen Zeit;
 1850 Inbessen mache dich zur schönen Fahrt bereit!
 Faust ab.

*Unterbrechung
 durch den
 Schüler*

Immology
über
Faust

Mephistopheles in Faust's langem Kleide.

Berachte nur Vernunft und Wissenschaft,
Des Menschen allerhöchste Kraft,
Laß nur in Blend- und Zauberwerken
Dich von dem Lügegeist bestärken,
So hab' ich dich schon unbedingt —

1855

Ihm hat das Schicksal einen Geist gegeben,
Der ungebündigt immer vorwärts bringt,
Und dessen übereiltes Streben
Der Erde Freuden überspringt.

Den schlepp' ich durch das wilde Leben,
Durch flache Unbedeutenheit,
Er soll mir zappeln, starren, kleben,
Und seiner Unerfättlichkeit

1860

Soll Speiß' und Trank vor gier'gen Lippen schweben;
Er wird Erquickung sich umsonst erslehn,
Und hätt' er sich auch nicht dem Teufel übergeben,
Er müßte doch zu Grunde gehn.

1865

Ein Schüler tritt auf.

Sa 1 55 + 9

allgemeine Stellung Schüler.
des Schülers

Ich bin allhier erst kurze Zeit,
Und komme voll Ergebenheit,
Einen Mann zu sprechen und zu kennen,
Den alle mir mit Ehrfurcht nennen.

1870

Mephistopheles.

Eure Höflichkeit erfreut mich sehr!
Ihr seht einen Mann wie andre mehr.
Habt ihr euch sonst schon umgethan?

Schüler.

- 1875 Ich bitt' euch, nehmt euch meiner an!
 Ich komme mit allem guten Muth,
 Leidlichem Geld und frischem Blut;
 Meine Mutter wollte mich kaum entfernen;
 Möchte gern was Rechts hieraußen lernen.

Mephistopheles.

- 1880 Da seid ihr eben recht am Ort.

Schüler.

- Aufrichtig, möchte schon wieder fort:
 In diesen Mauern, diesen Hallen,
 Will es mir keineswegs gefallen.
 Es ist ein gar beschränkter Raum,
 1885 Man sieht nichts Grünes, keinen Baum,
 Und in den Sälen, auf den Bänken,
 Vergeht mir Hören, Sehn und Denken.

Mephistopheles.

- Das kommt nur auf Gewohnheit an.
 So nimmt ein Kind der Mutter Brust
 1890 Nicht gleich im Anfang willig an,
 Doch bald ernährt es sich mit Lust.
 So wird's euch an der Weisheit Brüsten
 Mit jedem Tage mehr gelüsten.

Schüler.

- An ihrem Hals will ich mit Freuden hängen;
 1895 Doch sagt mir nur, wie kann ich hingelangen?

Mephistopheles.

Erklärt euch, eh' ihr weiter geht,
 Was wählt ihr für eine Facultät?

Besprechung
des Facultät
des Philosophie als all gemeiner
Lehrfach

Schüler.

Ich wünschte recht gelehrt zu werden,
 Und möchte gern was auf der Erden
 Und in dem Himmel ist erfassen,
 Die Wissenschaft und die Natur.

1900

Mephistopheles.

Da seid ihr auf der rechten Spur;
 Doch müßt ihr euch nicht zerstreuen lassen.

Schüler.

Ich bin dabei mit Seel' und Leib;
 Doch freilich würde mir behagen
 Ein wenig Freiheit und Zeitvertreib
 An schönen Sommerfeiertagen.

1905

Mephistopheles.

Gebraucht der Zeit, sie geht so schnell von hinnen,
 Doch Ordnung lehrt euch Zeit gewinnen.

Mein theurer Freund, ich rath' euch drum

1910

Zuerst Collegium Logicum.

Da wird der Geist euch wohl dressirt,

In spanische Stiefeln eingeschnürt,

Daß er bedächtiger so fortan

Hinschleiche die Gedankenbahn,

Und nicht etwa, die Kreuz und Duer,

Irrlichtelire hin und her.

Dann lehret man euch manchen Tag,

Daß, was ihr sonst auf Einen Schlag

Getrieben, wie Essen und Trinken frei,

Eins! Zwei! Drei! dazu nöthig sei.

Stwar ist's mit der Gedanken-Fabrik.

1915

1920

Syllogism →

Reread
 D + W, 4206
 159, 1P

- Wie mit einem Weber-Meisterstück,
 Wo Ein Tritt tausend Fäden regt,
 1925 Die Schifflein herüber hinüber schießen,
 Die Käden ungelesen fließen,
 Ein Schlag tausend Verbindungen schlägt:
 Der Philosoph der tritt herein,
 Und beweist euch, es müßt' so sein:
 1930 Das Erst' wär' so, das Zweite so,
 Und drum das Dritt' und Vierte so;
 Und wenn das Erst' und Zweit' nicht wär'
 Das Dritt' und Viert' wär' nimmermehr.
 Das preisen die Schüler aller Orten,
 1935 Sind aber keine Weber geworden.
 Wer will was Lebendigs erkennen und beschreiben,
 Sucht erst den Geist heraus zu treiben,
 Dann hat er die Theile in seiner Hand,
 Fehlt leider! nur das geistige Band.
 1940 Encheiresin naturae nennt's die Chemie,
 Spottet ihrer selbst und weiß nicht wie.

Syllogismen

Schüler.

Kann euch nicht eben ganz verstehen.

Me p h i s t o p h e l e s.

- Das wird nächstens schon besser gehen,
 Wenn ihr lernt alles reduciren
 1945 Und gehörig classificiren.

Schüler.

Mir wird von alle dem so dumm,
 Als ging' mir ein Mühlrad im Kopf herum.

Mephistopheles.

Nachher, vor allen andern Sachen,
Müht ihr euch an die Metaphysik machen!

Da seht daß ihr tieffinnig faßt, 1950

Was in des Menschen Hirn nicht paßt;

Für was drein geht und nicht drein geht,

Ein prächtig Wort zu Diensten steht.

Doch vorerst dieses halbe Jahr

Nehmt ja der besten Ordnung wahr.

Fünf Stunden habt ihr jeden Tag;

Seid drinnen mit dem Glodenschlag!

Habt euch vorher wohl präparirt,

Paragraphos wohl einstudirt,

Damit ihr nachher besser seht,

Daß er nichts sagt, als was im Buche steht;

Doch euch des Schreibens ja besleißt,

Als dictirt' euch der Heilig' Geist!

*All gemeiner
Rat*

1955

1960

D+W 159 21-7

Schüler.

Das sollt ihr mir nicht zweimal sagen!

Ich denke mir wie viel es nützt;

Denn, was man schwarz auf weiß besitzt,

Kann man getrost nach Hause tragen.

1965

Rechtsgelehrsamkeit Mephistopheles.

Doch wählt mir eine Facultät!

Schüler.

Zur Rechtsgelehrsamkeit kann ich mich nicht bequemen.

D+W 159 32

Mephistopheles.

Ich kann es euch so sehr nicht übel nehmen,

Ich weiß wie es um diese Lehre steht.

1970

Es erben sich Geseß' und Rechte
Wie eine ew'ge Krankheit fort ;
Sie schleppen von Geschlecht sich zum Geschlechte,
1975 Und rücken sacht von Ort zu Ort.
Vernunft wird Unsinn, Wohlthat Plage ;
Weh dir, daß du ein Enkel bist !
Vom Rechte, das mit uns geboren ist,
Von dem ist leider ! nie die Frage.

Schüler.

1980 Mein Abscheu wird durch euch vermehrt.
O glücklich der ! den ihr belehrt.
Fast möcht' ich nun Theologie studiren.

Theologie

Meephistopheles.

Ich wünschte nicht euch irre zu führen.
Was diese Wissenschaft betrifft,
1985 Es ist so schwer den falschen Weg zu meiden,
Es liegt in ihr so viel verborgnes Gift,
Und von der Arznei ist's kaum zu unterscheiden.
Am besten ist's auch hier, wenn ihr nur Einen hört,
Und auf des Meisters Worte schwört.
1990 Im Ganzen — haltet euch an Worte !
Dann geht ihr durch die sichere Pforte
Zum Tempel der Gewißheit ein.

Schüler.

Doch ein Begriff muß bei dem Worte sein.

Meephistopheles.

Schon gut ! Nur muß man sich nicht allzu ängstlich quälen ;
1995 Denn eben wo Begriffe fehlen,
Da stellt ein Wort zur rechten Zeit sich ein.
Mit Worten läßt sich trefflich streiten,

Mit Worten ein System bereiten,
An Worte läßt sich trefflich glauben,
Von einem Wort läßt sich kein Sota rauben.

2000

S c h ü l e r.

Verzeiht, ich halt' euch auf mit vielen Fragen,
Alein ich muß euch noch bemühn.
Wollt ihr mir von der Medicin
Nicht auch ein kräftig Wörtchen sagen?
Drei Jahr ist eine kurze Zeit,
Und, Gott! das Feld ist gar zu weit.
Wenn man einen Fingerzeig nur hat,
Läßt sich's schon eher weiter fühlen.

Medizin

D+W. 205223-

2005

M e p h i s t o p h e l e s für sich.

Ich bin des trocknen Tons nun satt,
Muß wieder recht den Teufel spielen.

2010

Laut.

Der Geist der Medicin ist leicht zu fassen;
Ihr durchstudirt die groß' und kleine Welt
Um es am Ende gehn zu lassen,
Wie's Gott gefällt.
Vergebens daß ihr ringsum wissenschaftlich schweift,
Ein jeder lernt nur was er lernen kann;
Doch der den Augenblick ergreift,
Das ist der rechte Mann.
Ihr seid noch ziemlich wohlgebaut,
An Kühnheit wird's euch auch nicht fehlen,
Und wenn ihr euch nur selbst vertraut,
Vertrauen euch die andern Seelen.
Besonders lernt die Weiber führen;

2015

2020

Es ist ihr ewig Weh und Ach
 2025 So tausendfach
 Aus Einem Punkte zu curiren, *innliche Liebe*
 Und wenn ihr halbweg ehrbar thut,
 Dann habt ihr sie all' unter'm Hut.
 Ein Titel muß sie erst vertraulich machen,
 2030 Daß eure Kunst viel Künste übersteigt;
 Zum Willkomm' tappt ihr dann nach allen Siebensachen,
 Um die ein andrer viele Jahre streicht,
 Versteht das Pülslein wohl zu drücken,
 Und fasset sie, mit feurig schlaunen Blicken,
 2035 Wohl um die schlanke Hüfte frei,
 Zu sehn, wie fest geschnürt sie sei.

Schüler.

Das sieht schon besser aus! Man sieht doch wo und wie?

Mephistopheles.

Grau, theurer Freund, ist alle Theorie,
Und grün des Lebens goldner Baum.

Schüler.

2040 Ich schwör' euch zu, mir ist's als wie ein Traum.
 Dürft' ich euch wohl ein andermal beschweren,
 Von eurer Weisheit auf den Grund zu hören?

*Abschied
der Schüler*

Mephistopheles.

Was ich vermag, soll gern geschehn.

Schüler.

2045 Ich kann unmöglich wieder gehn,
 Ich muß euch noch mein Stammbuch überreichen.
 Gönnt' eure Gunst mir dieses Zeichen!

Stammbuch

M e p h i s t o p h e l e s.

Sehr wohl.

Er schreibt und gibt's.

S c h i l l e r liest.

Eritis sicut Deus, scientes bonum et malum.

Macht's ehrerbietig zu und empfiehlt sich.

M e p h i s t o p h e l e s.

Folg' nur dem alten Spruch und meiner Ruhme der Schlange,
 Dir wird gewiß einmal bei deiner Gottähnlichkeit bange! 2050

F a u s t tritt auf.

F a u s t.

Wohin soll es nun gehn?

M e p h i s t o p h e l e s.

Wohin es dir gefällt.

Wir sehn die kleine, dann die große Welt.

Mit welcher Freude, welchem Nutzen,

Wirfst du den Cursum durchschmaruzen!

F a u s t.

Allein bei meinem langen Bart

Fehlt mir die leichte Lebensart.

Es wird mir der Versuch nicht glücken;

Ich wußte nie mich in die Welt zu schicken,

Vor andern fühl' ich mich so klein;

Ich werde stets verlegen sein.

M e p h i s t o p h e l e s.

Mein guter Freund, das wird sich alles geben;

Sobald du dir vertraust, sobald weißt du zu leben.

Aufbruch zur

Reise in die

kleine Welt

(I Teil)

und grosse
Welt (II Teil)

2055

2060

F a u s t.

Wie kommen wir denn aus dem Haus?
Wo hast du Pferde, Knecht und Wagen?

M e p h i s t o p h e l e s.

2065 Wir breiten nur den Mantel aus,
Der soll uns durch die Lüfte tragen.
Du nimmst bei diesem kühnen Schritt
Nur keinen großen Bündel mit.
Ein bißchen Feuerluft, die ich bereiten werde,
2070 Hebt uns hehend von dieser Erde.
Und sind wir leicht, so geht es schnell hinauf;
Ich gratulire dir zum neuen Lebenslauf.

Mittelaltliche Studenten

Auerbachs Keller in Leipzig.

Der erste Verführungsversuch
An die lustiger Gesellen.
Frosch. *der Wein*

Will keiner trinken? keiner lachen?

Ich will euch lehren Gesichter machen!

Ihr seid ja heut wie nasses Stroh,

2075

Und brennt sonst immer lichterloh.

Brand er.

Das liegt an dir; du bringst ja nichts herbei,

Nicht eine Dummheit, keine Sauerei.

Frosch.

gießt ihm ein Glas Wein über den Kopf.

Da hast du beides!

Brand er.

Doppelt Schwein!

Frosch.

Ihr wollt es ja, man soll es sein!

2080

Siebel.

Zur Thür hinaus wer sich entzweit!

Mit offner Brust singt Runda, sauft und schreit!

Auf! Holla! Ho!

Alt m a y e r.

Weh mir, ich bin verloren!
Baumtvolle her! der Kerl sprengt mir die Ohren.

S i e b e l.

2085 Wenn das Getöhlbe widerschallt,
Fühlt man erst recht des Basses Grundgewalt.

F r o s c h.

So recht, hinaus mit dem der etwas übel nimmt!
A! tara lara da!

Alt m a y e r.

A! tara lara da!

F r o s c h.

Die Kehlen sind gestimmt.

Singt.

2090 Das liebe heil'ge Röm'sche Reich,
Wie hält's nur noch zusammen?

B r a n d e r.

Ein garstig Lied! Pfui! Ein politisch Lied
Ein leidig Lied! Dankt Gott mit jedem Morgen,
Daß ihr nicht braucht für's Röm'sche Reich zu sorgen!

2095 Ich halt' es wenigstens für reichlichen Gewinn,
Daß ich nicht Kaiser oder Kanzler bin.
Doch muß auch uns ein Oberhaupt nicht fehlen;
Wir wollen einen Papst erwählen.

Ihr wißt, welch eine Dualität
2100 Den Ausschlag gibt, den Mann erhöht.

F r o s c h singt.

Schwing' dich auf, Frau Nachtigall,
Grüß' mir mein Liebchen zehntausendmal.

Siebel.

Dem Liebchen keinen Gruß! ich will davon nichts hören!

Frosch.

Dem Liebchen Gruß und Kuß! du wirst mir's nicht vertwehren!

Singt.

Riegel auf! in stiller Nacht.

2105

Riegel auf! der Liebste wacht.

Riegel zu! des Morgens früh.

Siebel.

Ja, finge, finge nur, und lob' und rühme sie!

Ich will zu meiner Zeit schon lachen.

Sie hat mich angeführt, dir wird sie's auch so machen. 2110

Zum Liebsten sei ein Kobold ihr besichert!

Der mag mit ihr auf einem Kreuzweg schälern;

Ein alter Bock, wenn er vom Bloßberg lehrt,

Mag im Galopp noch gute Nacht ihr medern!

Ein braver Kerl von echtem Fleisch und Blut

2115

Ist für die Dirne viel zu gut.

Ich will von keinem Gruße wissen,

Als ihr die Fenster eingeschmissen!

Brander auf den Tisch schlagend.

Paßt auf! paßt auf! Gehorchet mir!

Ihr Herrn gesteht, ich weiß zu leben;

2120

Verliebte Leute sitzen hier,

Und diesen muß, nach Standsgelühr,

Zur guten Nacht ich was zum Besten geben.

Gebt Acht! Ein Lied vom neusten Schnitt!

Und singt den Runderim kräftig mit!

2125

Er singt.

Es war eine Ratt' im Kellerneß,
 Lebte nur von Fett und Butter,
 Hatte sich ein Ränzlein angemäst't
 Als wie der Doctor Luther.
 2130 Die Köchin hatt' ihr Gift gestellt;
 Da ward's so eng ihr in der Welt,
 Als hätte sie Lieb' im Leibe.

Chorus jauchzend.

Als hätte sie Lieb' im Leibe.

Brand er.

Sie fuhr herum, sie fuhr heraus,
 2135 Und soff aus allen Pfügen,
 Zernagt', zertragt' das ganze Haus,
 Wollte nichts ihr Wüthen nützen;
 Sie thät gar manchen Angstesprung,
 Bald hatte das arme Thier genung,
 2140 Als hätt' es Lieb' im Leibe.

Chorus.

Als hätt' es Lieb' im Leibe.

Brand er.

Sie kam vor Angst am hellen Tag
 Der Küche zugelaufen,
 Fiel an den Herd und zuckt' und lag,
 2145 Und thät erbärmlich schnaufen.
 Da lachte die Vergifterin noch:
 Ha! sie pfeift auf dem letzten Loth,
 Als hätte sie Lieb' im Leibe.

Chorus.

Als hätte sie Lieb' im Leibe.

Siebel.

Wie sich die platten Bursche freuen! 2150

Es ist mir eine rechte Kunst,
Den armen Ratten Gift zu streuen!

Brander.

Sie stehn wohl sehr in deiner Gunst?

Altmaier.

Der Schmerbauch mit der kahlen Platte!
Das Unglück macht ihn zahm und mild; 2155
Er sieht in der geschwollenen Ratte
Sein ganz natürlich Ebenbild.

Faust und Mephistopheles.

Mephistopheles.

Ich muß dich nun vor allen Dingen
In lustige Gesellschaft bringen,
Damit du siehst wie leicht sich's leben läßt. 2160
Dem Volke hier wird jeder Tag ein Fest.
Mit wenig Wiß und viel Behagen
Dreht jeder sich im engen Zirkeltanz,
Wie junge Katzen mit dem Schwanz.
Wenn sie nicht über Kopfweh klagen, 2165
So lang der Wirth nur weiter borgt,
Sind sie vergnügt und unbesorgt.

Brander.

Die kommen eben von der Reise,
Man sieht's an ihrer wunderlichen Weise;
Sie sind nicht eine Stunde hier. 2170

F r o s c h.

Wahrhaftig du hast Recht! Mein Leipzig lob' ich mir!
Es ist ein klein Paris, und bildet seine Leute.

S i e b e l.

Für was siehst du die Fremden an?

F r o s c h.

Laßt mich nur gehn! Bei einem vollen Glase,
2175 Zieh ich, wie einen Rinderzahn,
Den Burschen leicht die Würmer aus der Nase.
Sie scheinen mir aus einem edlen Haus,
Sie sehen stolz und unzufrieden aus.

B r a n d e r.

Marktschreier sind's gewiß, ich wette!

U l t m a y e r.

2180 Vielleicht.

F r o s c h.

Gib Acht, ich schraube sie!

M e p h i s t o p h e l e s zu Faust.

Den Teufel spürt das Völkchen nie,
Und wenn er sie bei'm Krigen hätte!

F a u s t.

Seid uns gegrüßt, ihr Herrn!

S i e b e l.

Viel Dank zum Gegengruß.

Leise, Mephistopheles von der Seite ansehend.

Was hintert der Kerl auf Einem Fuß?

M e p h i s t o p h e l e s.

Ist es erlaubt, uns auch zu euch zu sehen? 2185
Statt eines guten Trunks, den man nicht haben kann,
Soll die Gesellschaft uns ergehen.

A l t m a y e r.

Ihr scheint ein sehr verwöhnter Mann.

• F r o s c h.

Ihr seid wohl spät von Rippach aufgebrochen?
Habt ihr mit Herren Hans noch erst zu Nacht gespeist? 2190

M e p h i s t o p h e l e s.

Heut sind wir ihn vorbei gereist!
Wir haben ihn das letztemal gesprochen.
Von seinen Vettern wußt' er viel zu sagen,
Viel Grüße hat er uns an jeden aufgetragen.

Er neigt sich gegen Frosch.

A l t m a y e r leise.

Da hast du's! der versteht's! 2195

S i e b e l.

Ein pffiffiger Patron!

F r o s c h.

Nun, warte nur, ich krieg' ihn schon!

M e p h i s t o p h e l e s.

Wenn ich nicht irrte, hörten wir
Geübte Stimmen Chorus singen?
Gewiß, Gesang muß trefflich hier
Von dieser Wölbung widerklingen! 2200

Frosch.

Seid ihr wohl gar ein Virtuos?

Mephistopheles.

O nein! die Kraft ist schwach, allein die Lust ist groß.

Altmaier.

Gebt uns ein Lied!

Mephistopheles.

Wenn ihr begehrt, die Menge.

Siebel.

Nur auch ein nagelneues Stück!

Mephistopheles.

2205 Wir kommen erst aus Spanien zurück,
Dem schönen Land des Weins und der Gefänge.

Singt.

Es war einmal ein König,
Der hatt' einen großen Floh —

Frosch.

Hörcht! Einen Floh! Habt ihr das wohl gefaßt?
2210 Ein Floh ist mir ein saubrer Gast.

Mephistopheles singt.

Es war einmal ein König,
Der hatt' einen großen Floh,
Den liebt' er gar nicht wenig,
Als wie seinen eignen Sohn.
2215 Da rief er seinen Schneider,
Der Schneider kam heran:
Da, miß dem Junker Kleider,
Und miß ihm Hosen an!

B r a n d e r.

Vergeßt nur nicht dem Schneider einzuschärfen,
 Daß er mir auf's genaueste mißt,
 Und daß, so lieb sein Kopf ihm ist,
 Die Hosen keine Falten werfen! 2220

M e p h i s t o p h e l e s.

In Sammet und in Seide
 War er nun angethan,
 Hatte Bänder auf dem Kleide, 2225
 Hatt' auch ein Kreuz daran,
 Und war sogleich Minister,
 Und hatt' einen großen Stern.
 Da wurden seine Geschwister
 Bei Hof auch große Herrn. 2230

Und Herrn und Frauen am Hofe
 Die waren sehr geplagt,
 Die Königin und die Zofe
 Gestochen und genagt,
 Und durften sie nicht kniden, 2235
 Und weg sie jucken nicht.
 Wir kniden und ersticken
 Doch gleich wenn einer sticht.

C h o r u s jauchzend.

Wir kniden und ersticken
 Doch gleich wenn einer sticht. 2240

F r o s c h.

Bravo! Bravo! Das war schön!

S i e b e l.

So soll es jedem Floh ergehn!

B r a n d e r.

Spizt die Finger und packt sie fein!

A l t m a y e r.

Es lebe die Freiheit! Es lebe der Wein!

M e p h i s t o p h e l e s.

2245 Ich tränke gern ein Glas, die Freiheit hoch zu ehren,
Wenn eure Weine nur ein bißchen besser wären.

S i e b e l.

Wir mögen das nicht wieder hören!

M e p h i s t o p h e l e s.

2250 Ich fürchte nur der Wirth beschweret sich;
Sonst gäb' ich diesen werthen Gästen
Aus unserm Keller was zum Besten.

S i e b e l.

Nur immer her! ich nehm's auf mich.

F r o s c h.

Schafft ihr ein gutes Glas, so wollen wir euch loben.
Nur gebt nicht gar zu kleine Proben;
Denn wenn ich judiciren soll,
2255 Verlang' ich auch das Maul recht voll.

A l t m a y e r leise.

Sie sind vom Rheine, wie ich spüre.

M e p h i s t o p h e l e s.

Schafft einen Bohrer an!

Brander.

Was soll mit dem geschehn?
Ihr habt doch nicht die Fässer vor der Thüre?

Altmaier.

Dahinten hat der Wirth ein Körbchen Werkzeug stehn.

Mephistopheles nimmt den Bohrer. Zu Frosch.

Nun sagt, was wünschet ihr zu schmecken?

2260

Frosch.

Wie meint ihr das? Habt ihr so mancherlei?

Mephistopheles.

Ich stell' es einem jeden frei.

Altmaier zu Frosch.

Aha, du fängst schon an die Lippen abzulecken.

Frosch.

Gut, wenn ich wählen soll, so will ich Rheintwein haben.

Das Vaterland verleiht die allerbesten Gaben.

2265

Mephistopheles

indem er an dem Platz, wo Frosch sitzt, ein Loch in den Tischrand bohrt.

Verschafft ein wenig Wachs, die Pfropfen gleich zu machen!

Altmaier.

Ach das sind Taschenspielerfächer.

Mephistopheles zu Brander.

Und ihr?

Brander.

Ich will Champagner Wein,
Und recht muffirend soll er sein!

Mephistopheles bohrt; einer hat indessen die Wachspropfen gemacht und verstopft.

Brander.

2270 Man kann nicht stets das Fremde meiden,
Das Gute liegt uns oft so fern.
Ein echter deutscher Mann mag keinen Franzen leiden,
Doch ihre Weine trinkt er gern.

Siebel

indem sich Mephistopheles seinem Plage nähert.
Ich muß gestehn, den sauern mag ich nicht,
2275 Gebt mir ein Glas vom echten süßen!

Mephistopheles bohrt.
Euch soll sogleich Tokayer fließen.

Altmyer.

Nein, Herren, seht mir in's Gesicht!
Ich seh' es ein, ihr habt uns nur zum Besten.

Mephistopheles.

2280 Ei! Ei! Mit solchen edlen Gästen
Wär' es ein bißchen viel gewagt.
Geschwind! Nur g'rad' heraus gesagt!
Mit welchem Weine kann ich dienen?

Altmyer.

Mit jedem. Nur nicht lang gefragt.
Nachdem die Fässer alle gebohrt und verstopft sind,
Mephistopheles mit seltsamen Gebärden.

2285 Trauben trägt der Weinstock!
Hörner der Ziegenböck;

Der Wein ist saftig, Holz die Reben,
 Der hölzerne Tisch kann Wein auch geben.
 Ein tiefer Blick in die Natur!
 Hier ist ein Wunder, glaubet nur!
 Nun zieht die Pfropfen und genießt!

2290

A l l e

indem sie die Pfropfen ziehen, und jedem der verlangte Wein
 in's Glas läßt.
 O schöner Brunnen, der uns fließt!

M e p h i s t o p h e l e s.

Nur hütet euch, daß ihr mir nichts vergießt!
 Sie trinken wiederholt.

A l l e singen.

Uns ist ganz kannibalisch wohl,
 Als wie fünfhundert Säuen!

M e p h i s t o p h e l e s.

Das Volk ist frei, seht an, wie wohl's ihm geht!

2295

F a u s t.

Ich hätte Lust nun abzufahren.

M e p h i s t o p h e l e s.

Gib nur erst Acht, die Bestialität
 Wird sich gar herrlich offenbaren.

S i e b e l.

trinkt unvorsichtig, der Wein fließt auf die Erde und wird zur Flamme.
 Helft! Feuer! Helft! Die Hölle brennt!

Mephistopheles die Flamme besprechend.

2300 Sei ruhig, freundlich Element!

Zu dem Gesellen.

Für dießmal war es nur ein Tropfen Fegeseuer.

Siebel.

Was soll das sein? Wart'! Ihr bezahlt es theuer!
Es scheint, daß ihr uns nicht kennt.

Frosch.

Laß Er uns das zum zweitenmale bleiben!

Altmayer.

2305 Ich dächt', wir hießen ihn ganz sachte seitwärts gehn.

Siebel.

Was Herr? Er will sich unterstehn,
Und hier sein Hocuspocus treiben?

Mephistopheles.

Still, altes Weinsfaß!

Siebel.

Besenstiel!

Du willst uns gar noch grob beegnen?

Brander.

2310 Wart' nur! Es sollen Schläge regnen!

Altmayer

zieht einen Pfropf aus dem Tisch, es springt ihm Feuer entgegen.
Ich brenne! ich brenne!

Siebel.

Zauberei!

Stoßt zu! der Kerl ist vogelfrei!

Sie ziehen die Messer und gehen auf Mephistopheles los.

Mephistopheles mit ernsthafter Gebärde.

Falsch Gebild und Wort
Verändern Sinn und Ort!
Seid hier und dort!

2315

Sie stehn erstaunt und sehn einander an.

Altmaier.

Wo bin ich? Welches schöne Land!

Frosch.

Weinberge! Seh' ich recht?

Siebel.

Und Trauben gleich zur Hand!

Brandt.

Hier unter diesem grünen Laube,

Seht, welch ein Stoß! Seht, welche Traube!

Er faßt Siebeln bei der Nase. Die andern thun es wechselseitig
und heben die Messer.

Mephistopheles wie oben.

Irrthum, laß los der Augen Band!

2320

Und merkt euch wie der Teufel spaße.

Er verschwindet mit Faust, die Gesellen fahren aus einander.

Siebel.

Was gibt's?

Altmaier.

Wie?

Frosch.

War das deine Nase?

Brander zu Siebel.

Und deine hab' ich in der Hand!

Altmaier.

2325 Es war ein Schlag, der ging durch alle Glieder!
Schafft einen Stuhl, ich sinke nieder!

Frosch.

Rein, sagt mir nur, was ist geschehn?

Siebel.

Wo ist der Kerl? Wenn ich ihn spüre,
Er soll mir nicht lebendig gehn!

Altmaier.

2330 Ich hab' ihn selbst hinaus zur Kellertüre —
Auf einem Fasse reiten sehn —
Es liegt mir bleischwer in den Füßen.

Sich nach dem Tische wendend.

Mein! Sollte wohl der Wein noch fließen?

Siebel.

Betrug war alles, Lug und Schein.

Frosch.

Mir dächte doch als tränk' ich Wein.

Brander.

2335 Aber wie war es mit den Trauben?

Altmaier.

Nun sag' mir eins, man soll kein Wunder glauben!

Dramaturgische Bedeutung:—

Verjüngungstrank und Liebestrank

Hexenküche.

Auf einem niedrigen Herde steht ein großer Kessel über dem Feuer. In dem Dampfe, der davon in die Höhe steigt, zeigen sich verschiedene Gestalten. Eine Meerkatze sitzt bei dem Kessel und schäumt ihn, und sorgt daß er nicht überläuft. Der Meerkatze mit den Zungen sitzt daneben und wärmt sich. Wände und Decke sind mit dem seltsamsten Hexenhausrath ausgeschmückt.

Faust. Mephistopheles.

Faust.

Mir widersteht das tolle Zauberwesen;
Versprichst du mir, ich soll genesen,
In diesem Wust von Raserei?
Verlang' ich Rath von einem alten Weibe? 2340
Und schaffst die Sudelköcherei
Wohl dreißig Jahre mir vom Leibe?
Weh mir, wenn du nichts Bessers weißt!
Schon ist die Hoffnung mir verschwunden.
Hat die Natur und hat ein edler Geist 2345
Nicht irgend einen Balsam ausgefunden?

Mephistopheles.

Mein Freund, nun sprichst du wieder klug!
Dich zu verjüngen gibt's auch ein natürlich Mittel;
Alein es steht in einem andern Buch,
Und ist ein wunderlich Capitel. 2350

F a u s t. •

Ich will es wissen.

M e p h i s t o p h e l e s.

Gut! Ein Mittel, ohne Geld

Und Art und Zauberei zu haben:

Begib dich gleich hinaus auf's Feld,

Fang' an zu hacken und zu graben,

2355 Erhalte dich und deinen Sinn

In einem ganz beschränkten Kreise,

Ernähre dich mit ungemischter Speise,

Leb' mit dem Vieh als Vieh, und acht' es nicht für Raub,

Den Acker, den du erntest, selbst zu düngen;

2360 Das ist das beste Mittel, glaub',

Auf achtzig Jahr dich zu verjüngen!

F a u s t.

Das bin ich nicht gewöhnt, ich kann mich nicht bequemen,

Den Spaten in die Hand zu nehmen.

Das enge Leben steht mir gar nicht an.

M e p h i s t o p h e l e s.

2365 So muß denn doch die Hexe dran.

F a u s t.

Warum denn just das alte Weib!

Kannst du den Trank nicht selber brauen?

M e p h i s t o p h e l e s.

Das wär' ein schöner Zeitvertreib!

Ich wollt' indeß wohl tausend Brücken bauen.

2370 Nicht Kunst und Wissenschaft allein,

Geduld will bei dem Werke sein.

Ein stiller Geist ist Jahre lang geschäftig;
 Die Zeit nur macht die feine Gährung kräftig.
 Und alles was dazu gehört,
 Es sind gar wunderbare Sachen!
 Der Teufel hat sie's zwar gelehrt;
 Allein der Teufel kann's nicht machen.

2375

Die Thiere erblickend.

Sieh, welch ein zierliches Geschlecht!
 Das ist die Magd! das ist der Knecht!

Zu den Thieren.

Es scheint, die Frau ist nicht zu Hause?

2380

Die Thiere.

Bei'm Schmause,
 Aus dem Haus
 Zum Schornstein hinaus!

Mephistopheles.

Wie lange pflegt sie wohl zu schwärmen?

Die Thiere.

So lange wir uns die Pfoten wärmen.

2385

Mephistopheles zu Faust.

Wie findest du die zarten Thiere?

Faust.

So abgeschmackt als ich nur jemand sah!

Mephistopheles.

Nein, ein Discours wie dieser da
 Ist g'rade der den ich am liebsten führe!

Zu den Thieren.

2390 So sagt mir doch, verfluchte Puppen,
Was quirlt ihr in dem Brei herum?

Thiere.

Wir kochen breite Bettelsuppen.

Mephistopheles.

Da habt ihr ein groß Publicum.

Der Rater

macht sich herbei und schmeichelt dem Mephistopheles.

2395 O würfle nur gleich,
Und mache mich reich,
Und laß mich gewinnen!
Gar schlecht ist's bestellt,
Und wär' ich bei Geld,
So wär' ich bei Sinnen.

Mephistopheles.

2400 Wie glücklich würde sich der Affe schätzen,
Könnt' er nur auch in's Lotto setzen!

Indessen haben die jungen Meerläschen mit einer großen Kugel gespielt
und rollen sie hervor.

Der Rater.

2405 Das ist die Welt;
Sie steigt und fällt
Und rollt beständig;
Sie klingt wie Glas;
Wie bald bricht das!
Ist hohl intwendig.
Hier glänzt sie sehr,
Und hier noch mehr,

Ich bin lebendig!
 Mein lieber Sohn,
 Halt' dich davon!
 Du mußt sterben!
 Sie ist von Thon,
 Es gibt Scherben. 2410 2415

M e p h i s t o p h e l e s.
 Was soll das Sieb?

Der R a t e r holt es herunter.
 Wärfst du ein Dieb,
 Wollt' ich dich gleich erkennen.
 Er läuft zur Rätin und läßt sie durchsehen.
 Sieh durch das Sieb!
 Erkennst du den Dieb,
 Und darfst ihn nicht nennen? 2420

M e p h i s t o p h e l e s sich dem Feuer nähernd.
 Und dieser Topf?

R a t e r und R ä t i n.
 Der alberne Tropf!
 Er kennt nicht den Topf,
 Er kennt nicht den Kessel! 2425

M e p h i s t o p h e l e s.
 Unhöfliches Thier!

Der R a t e r.
 Den Bebel nimm hier,
 Und setz' dich in Sessel!
 Er nöthigt den Mephistopheles zu sitzen.

F a u s t

welcher diese Zeit über vor einem Spiegel gestanden, sich ihm bald genähert, bald sich von ihm entfernt hat.

- Was seh' ich? Welch ein himmlisch Bild
 2430 Zeigt sich in diesem Zauberspiegel!
 O Liebe, leihe mir den schnellsten deiner Flügel,
 Und führe mich in ihr Gefild!
 Ach wenn ich nicht auf dieser Stelle bleibe,
 Wenn ich es wage nah zu gehn,
 2435 Kann ich sie nur als wie im Nebel sehn!
 Das schönste Bild von einem Weibe!
 Ist's möglich, ist das Weib so schön?
 Muß ich an diesem hingestreckten Leibe
 Den Inbegriff von allen Himmeln sehn?
 2440 So etwas findet sich auf Erden?

M e p h i s t o p h e l e s.

- Natürlich, wenn ein Gott sich erst sechs Tage plagt,
 Und selbst am Ende bravo sagt,
 Da muß es was Gescheidtes werden.
 Für dießmal sieh dich immer satt;
 2445 Ich weiß dir so ein Schätzchen auszuspiiren,
 Und selig wer das gute Schicksal hat,
 Als Bräutigam sie heim zu führen!

Faust steht immerfort in den Spiegel. Mephistopheles, sich in dem Sessel dehnend und mit dem Wedel spielend, fährt fort zu sprechen.

Hier sitz' ich wie der König auf dem Throne,
 Den Scepter halt' ich hier, es fehlt nur noch die Krone.

Die Thiere

welche bisher allerlei wunderliche Bewegungen durch einander gemacht haben, bringen dem Mephistopheles eine Krone mit großem Geschrei.

O sei doch so gut,
Mit Schweiß und mit Blut
Die Krone zu leimen!

2450

Sie gehn ungeschickt mit der Krone um und zerbrechen sie in zwei Stücke
mit welchen sie herumspringen.

Nun ist es geschehn!
Wir reden und sehn,
Wir hören und reimen;

2455

F a u s t gegen den Spiegel.
Weh mir! ich werde schier verrückt.

M e p h i s t o p h e l e s auf die Thiere deutend.
Nun fängt mir an fast selbst der Kopf zu schwanken.

Die Thiere.

Und wenn es uns glückt,
Und wenn es sich schickt,
So sind es Gedanken!

2460

F a u s t wie oben.

Mein Busen fängt mir an zu brennen!
Entfernen wir uns nur geschwind!

M e p h i s t o p h e l e s in obiger Stellung.

Nun, wenigstens muß man bekennen,
Daß es aufrichtige Poeten sind.

Der Kessel, welchen die Kögin bisher außer Acht gelassen, fängt an überzu-
laufen; es entsteht eine große Flamme, welche zum Schornstein hinaus
schlägt. Die Hexe kommt durch die Flamme mit entsetzlichem Geschrei
herunter gefahren.

Die Hexe.

Au! Au! Au! Au!
Verdamntes Thier! Verfluchte Sau!

2465

Verfäulst den Kessel, versengst die Frau!
Verfluchtes Thier!

Faust und Mephistopheles erblickend.

Was ist das hier?
2470 Wer seid ihr hier?
Was wollt ihr da?
Wer schlich sich ein?
Die Feuerpein
Guch in's Gebein!

Sie fährt mit dem Schaumlöffel in den Kessel und spritzt Flammen nach
Faust, Mephistopheles und den Thieren. Die Thiere winseln.

M e p h i s t o p h e l e s

welcher den Wedel, den er in der Hand hält, umkehrt und unter die Gläser
und Töpfe schlägt.

2475 Entzwei! entzwei!
Da liegt der Brei!
Da liegt das Glas!
Es ist nur Spaß,
Der Tact, du Naß,
2480 Zu deiner Melodei.

Indem die Hexe voll Grimm und Entsetzen zurücktritt.

Erkennst du mich? Gerippe! Scheusal du!
Erkennst du deinen Herrn und Meister?
Was hält mich ab, so schlag' ich zu,
Zerschmettre dich und deine Ragen-Geister!
2485 Hast du vor'm rothen Wamms nicht mehr Respect?
Kannst du die Hahnenfeder nicht erkennen?
Hab' ich dieß Angesicht versteckt?
Soll ich mich etwa selber nennen?

Die H e r e.

O Herr, verzeiht den rohen Gruß!
 Seh' ich doch keinen Pferdefuß. 2490
 Wo sind denn eure beiden Raben?

M e p h i s t o p h e l e s.

Für dießmal kommst du so davon;
 Denn freilich ist es eine Weile schon,
 Daß wir uns nicht gesehen haben.
 Auch die Kultur, die alle Welt beleckt, 2495
 Hat auf den Teufel sich erstreckt.
 Das nordische Phantom ist nun nicht mehr zu schauen;
 Wo siehst du Hörner, Schweif und Klauen?
 Und was den Fuß betrifft, den ich nicht missen kann,
 Der würde mir bei Leuten schaden; 2500
 Darum bedien' ich mich, wie mancher junge Mann,
 Seit vielen Jahren falscher Waden.

Die H e r e tanzend.

Sinn und Verstand verlier' ich schier,
 Seh' ich den Junker Satan wieder hier!

M e p h i s t o p h e l e s.

Den Namen, Weib, verbitt' ich mir! 2505

Die H e r e.

Warum? Was hat er euch gethan?

M e p h i s t o p h e l e s.

Er ist schon lang in's Fabelbuch geschrieben;
 Allein die Menschen sind nichts besser dran.
 Den Bösen sind sie los, die Bösen sind geblieben.
 Du nennst mich Herr Baron, so ist die Sache gut; 2510
 Ich bin ein Cavalier, wie andre Cavaliere.

Du zweifelst nicht an meinem edlen Blut;
 Sieh her, das ist das Wappen, das ich führe!
 Er macht eine unanständige Gebärde.

Die Hexe lacht unmäßig.

Ha! Ha! Das ist in eurer Art!
 2515 Ihr seid ein Schelm, wie ihr nur immer wart.

Mephistopheles zu Faust.

Mein Freund, das lerne wohl verstehn!
 Dieß ist die Art mit Hexen umzugehn.

Die Hexe.

Nun sagt, ihr Herren, was ihr schafft.

Mephistopheles.

Ein gutes Glas von dem bekannten Saft,
 2520 Doch muß ich euch um's ält'sten bitten;
 Die Jahre doppeln seine Kraft.

Die Hexe.

Gar gern! Hier hab' ich eine Flasche,
 Aus der ich selbst zuweilen nasche,
 Die auch nicht mehr im mind'sten stinkt;
 2525 Ich will euch gern ein Gläschen geben.

Leise.

Doch wenn es dieser Mann unvorbereitet trinkt,
 So kann er, wißt ihr wohl, nicht eine Stunde leben.

Mephistopheles.

Es ist ein guter Freund, dem es gedeihen soll;
 Ich gön'n' ihm gern das Beste deiner Küche.
 2530 Zieh deinen Kreis, sprich deine Sprüche,
 Und gib ihm eine Tasse voll!

Die Hexe, mit seltsamen Gebärden, zieht einen Kreis und stellt wunderbare Sachen hinein; indessen fangen die Gläser an zu klingen, die Kessel zu tönen, und machen Musik. Zuletzt bringt sie ein großes Buch, stellt die Meerlilien in den Kreis, die ihr zum Pult dienen und die Fackel halten müssen. Sie winkt Fausten, zu ihr zu treten.

F a u s t zu Mephistopheles.

Nein, sage mir, was soll das werden?
Das tolle Zeug, die rasenden Gebärden,
Der abgeschmackteste Betrug,
Sind mir bekannt, verhaßt genug.

2535

M e p h i s t o p h e l e s.

Ei, Possen! Das ist nur zum Lachen;
Sei nur nicht ein so strenger Mann!
Sie muß als Arzt ein Hocuspocus machen,
Damit der Saft dir wohl gedeihen kann.
Er nöthigt Fausten in den Kreis zu treten.

D i e H e x e

mit großer Emphase fängt an aus dem Buche zu declamiren.

Du mußt verstehn!

2540

Aus Eins mach' Zehn,

Und Zwei laß gehn,

Und Drei mach' gleich,

So bist du reich.

Verlier' die Vier!

2545

Aus Fünf und Sechs,

So sagt die Hex',

Mach' Sieben und Acht,

So ist's vollbracht:

Und neun ist Eins,

2550

Und Zehn ist keins.

Das ist das Hexen-Einmal-Eins!

F a u s t.

Mich dünkt, die Alte spricht im Fieber.

M e p h i s t o p h e l e s.

Das ist noch lange nicht vorüber,

2555 Ich kenn' es wohl, so klingt das ganze Buch;

Ich habe manche Zeit damit verloren,

Denn ein vollkommener Widerspruch

Bleibt gleich geheimnißvoll für Kluge wie für Thoren.

Mein Freund, die Kunst ist alt und neu.

2560 Es war die Art zu allen Zeiten,

Durch Drei und Eins, und Eins und Drei

Irrthum statt Wahrheit zu verbreiten.

So schwächt und lehrt man ungestört;

Wer will sich mit den Narren befassen?

2565 Gewöhnlich glaubt der Mensch, wenn er nur Worte hört,

Es müsse sich dabei doch auch was denken lassen.

Die H e r e fährt fort.

Die hohe Kraft

Der Wissenschaft,

Der ganzen Welt verborgen!

2570 Und wer nicht denkt,

Dem wird sie geschenkt,

Er hat sie ohne Sorgen.

F a u s t.

Was sagt sie uns für Unsinn vor?

Es wird mir gleich der Kopf zerbrechen.

2575 Mich dünkt, ich hör' ein ganzes Chor

Von hunderttausend Narren sprechen.

M e p h i s t o p h e l e s.

Genug, genug, o treffliche Sibylle!

Gib deinen Trank herbei, und fülle

*The Trinity
Dreieinigkeits*

Die Schale rasch bis an den Rand hinan;
 Denn meinem Freund wird dieser Trunk nicht schaden: 2580
 Er ist ein Mann von vielen Graden,
 Der manchen guten Schluß gethan.

Die Hexe mit vielen Ceremonien, schenkt den Trank in eine Schale;
 wie sie Faust an den Mund bringt, entsteht eine leichte Flamme.

M e p h i s t o p h e l e s.

Nur frisch hinunter! Immer zu!
 Es wird dir gleich das Herz erfreuen.
 Bist mit dem Teufel du und du,
 Und willst dich vor der Flamme scheuen?

2585

Die Hexe löst den Kreis. Faust tritt heraus.

M e p h i s t o p h e l e s.

Nun frisch hinaus! Du darfst nicht ruhn.

Die Hexe.

Mög' euch das Schlüßchen wohl behagen!

M e p h i s t o p h e l e s zur Hexe.

Und kann ich dir was zu Gefallen thun,
 So darfst du mir's nur auf Walpurgis sagen.

Die Hexe.

Hier ist ein Lied! wenn ihr's zuweilen singt,
 So werdet ihr besondre Wirkung spüren.

M e p h i s t o p h e l e s zu Faust.

Komm nur geschwind und laß dich führen;
 Du mußt nothwendig transpiriren,
 Damit die Kraft durch Inn- und Außres bringet.
 Den edlen Müßiggang lehr' ich hernach dich schätzen,
 Und bald empfindest du mit innigem Ergehen,
 Wie sich Cupido regt und hin und wieder springt.

2595

Der erste Mai
 2590
 189

F a u s t.

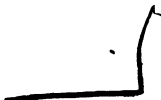
2600 Laß mich nur schnell noch in den Spiegel schauen!
Das Frauenbild war gar zu schön!

M e p h i s t o p h e l e s.

Nein! Nein! Du sollst das Muster aller Frauen
Nun bald leibhaftig vor dir sehn.

Leise.

Du siehst, mit diesem Trank im Leibe,
Bald Helenen in jedem Weibe.



Str a ß e.

Erste Begegnung - Charakter Gretchens

F a u s t. M a r g a r e t e vorüber gehend.

F a u s t.

Mein schönes Fräulein, darf ich wagen,
Meinen Arm und Geleit Ihr anzutragen?

2605

M a r g a r e t e.

Bin weder Fräulein, weder schön,
Kann ungeleitet nach Hause gehn.

Sie macht sich los und ab.

F a u s t.

Bei'm Himmel, dieses Kind ist schön!
So etwas hab' ich nie gesehen.
Sie ist so sitt- und tugendreich,
Und etwas schnippisch doch zugleich.
Der Lippe Roth, der Wange Licht,
Die Tage der Welt vergeß' ich's nicht!
Wie sie die Augen niederschlägt,
Hat tief sich in mein Herz geprägt!
Wie sie kurz angebunden war,
Das ist nun zum Entzücken gar!

2610

2615

M e p h i s t o p h e l e s tritt auf.

F a u s t.

Hör, du mußt mir die Dirne schaffen!

(222)

Wirkung der
Erscheinung
Gretchens
auf Faust
mit Anbetracht
auf Fausts
frühere Char-
akterzeichnung

Mephistos Nutzmachung derselben

Mephistopheles.

2620

Nun, welche?

Faust.

Sie ging jaust vorbei.

Mephistopheles.

2625

Da die? Sie kam von ihrem Pfaffen,
Der sprach sie aller Sünden frei;
Ich schlich mich hart am Stuhl vorbei,
Es ist ein gar unschuldig Ding,
Das eben für nichts zur Beichte ging;
Über die hab' ich keine Gewalt.

Faust.

Ist über vierzehn Jahr doch alt.

Mephistopheles.

2630

Du sprichst ja wie Hans Liederlich,
Der begehrt jede liebe Blum' für sich,
Und dünkelt ihm es wär' kein' Ehr'
Und Günst die nicht zu pflücken wär';
Geht aber doch nicht immer an.

Faust.

2635

Mein Herr Magister Lobesan,
Laß Er mich mit dem Geseß in Frieden!
Und das sag' ich Ihm kurz und gut,
Wenn nicht das süße junge Blut
Heut Nacht in meinen Armen ruht,
So sind wir um Mitternacht geschieden.

Mephistopheles.

Bedenkt was gehn und stehen mag!

Um so eine Sprache zu vereinbaren mit
der späteren Auffassung (1606-1770) war die
Hexenküche notwendig

Solche Sprache
unvereinbar mit
dem Charakter
als der eine
Faust erscheinen
l (1606-1770)
Es ist der
junge Goethe
der hier
spricht.

Ich brauche wenigstens vierzehn Tag,
Nur die Gelegenheit auszuspiiren. 2640

F a u st.

Hätt' ich nur sieben Stunden Ruh,
Brauchte den Teufel nicht dazu,
So ein Gespöpschen zu verführen.

M e p h i s t o p h e l e s.

Ihr sprecht schon fast wie ein Franzos;
Doch bitt' ich, laßt's euch nicht verbrießen:
Was hilft's nur grade zu genießen?
Die Freud' ist lange nicht so groß,
Als wenn ihr erst herauf, herum,
Durch allerei Brimborium, 2650
Das Püppchen geknetet und zugericht't,
Wie's lehret manche wälsche Geschicht'.

F a u st.

Hab' Appetit auch ohne das.

M e p h i s t o p h e l e s.

Jetzt ohne Schimpf und ohne Spaß.
Ich sag' euch, mit dem schönen Kind 2655
Geh'r's ein- für allemal nicht geschwind.
Mit Sturm ist da nichts einzunehmen;
Wir müssen uns zur List bequemen.

F a u st.

Schaff' mir etwas vom Engelschatz!
Führ' mich an ihren Ruheplatz! - D + W
Schaff' mir ein Halstuch von ihrer Brust,
Ein Strumpfband meiner Liebeslust!

241-28
2660
-242-18

M e p h i s t o p h e l e s.

2665 Damit ihr seht, daß ich eurer Pein
Will förderlich und dienstlich sein;
Wollen wir keinen Augenblick verlieren,
Will euch noch heut in ihr Zimmer führen.

F a u s t.

Und soll-sie sehn? sie haben?

M e p h i s t o p h e l e s.

Nein!

2670 Sie wird bei einer Nachbarin sein.
Indessen könnt ihr ganz allein
An aller Hoffnung künft'ger Freuden
In ihrem Dunsstkreis satt euch weiden.

F a u s t.

Können wir hin?

M e p h i s t o p h e l e s.

Es ist noch zu früh.

F a u s t.

Sorg' du mir für ein Geschenk für sie!

Ab.

M e p h i s t o p h e l e s.

675 Gleich schenken? Das ist brav! Da wird er reüssiren!
Ich kenne manchen schönen Platz
Und manchen alt vergrabnen Schatz;
Ich muß ein bißchen revidiren.

Ab.

A b e n d.

Ein kleines reinliches Zimmer.

Margarete ihre Böpfe flechtend und aufbindend.

Wirkung der
Begegnung
auf Margarete

M a r g a r e t e.

Ich gäh' was drum, wenn ich nur wüßt'
Wer heut der Herr gewesen ist!
Er sah gewiß recht wacker aus,
Und ist aus einem edlen Haus;
Das konnt' ich ihm an der Stirne lesen —
Er wär' auch sonst nicht so fed' gewesen.

2680

A b.

Wysendung
des Mephisto

M e p h i s t o p h e l e s. F a u s t.

M e p h i s t o p h e l e s.

Herein, ganz leise, nur herein!

F a u s t nach einigem Stillschweigen.

Ich bitte dich, laß mich allein!

2685

M e p h i s t o p h e l e s herumspürend.

Nicht jedes Mädchen hält so rein.

A b.

Eindruck des
Zimmers auf
Faust

F a u s t rings aufschauend.

Willkommen süßer Dämmerchein!
Der du dies Heiligthum durchwebst.
Ergreif' mein Herz, du süße Liebespein!

(126)

2690 Die du vom Thau der Hoffnung schmachtend lebst.
Wie athmet rings Gefühl der Stille,
Der Ordnung, der Zufriedenheit!
In dieser Armuth welche Fülle!
In diesem Kerker welche Seligkeit!

Er wirft sich auf den lebernen Sessel am Bette.

2695 O nimm mich auf! der du die Vortwelt schon
Bei Freud' und Schmerz im offenen Arm empfangen!
Wie oft, ach! hat an diesem Väter-Thron
Schon eine Schaar von Kindern rings gehangen!
Vielleicht hat, dankbar für den heil'gen Christ,

2700 Mein Liebchen hier, mit vollen Kinderwangen,
Dem Ahnherrn fromm die weisse Hand geküßt.
Ich fühl', o Mädchen, deinen Geist
Der Füll' und Ordnung um mich säuseln,
Der mütterlich dich täglich unterweist,

2705 Den Teppich auf den Tisch dich reinlich breiten heisst,
Sogar den Sand zu deinen Füßen kräuseln.
O liebe Hand! so göttergleich!
Die Hütte wird durch dich ein Himmelreich.
Und hier!

Er hebt einen Bettvorhang auf.

Was saßt mich für ein Wonnegraus!

2710 Hier möcht' ich volle Stunden säumen.
- Natur! Hier bildetest in leichten Träumen
Den eingebornen Engel aus;
Hier lag das Kind! mit warmem Leben
Den zarten Busen angefüllt,
2715 Und hier mit heilig reinem Weben
Entwirkte sich das Götterbild!

*Sturm
und Drang*

Und du! Was hat dich hergeführt?
 Wie innig fühl' ich mich gerührt!
 Was willst du hier? Was wird das Herz dir schwer?
 Armsel'ger Faust! Ich kenne dich nicht mehr.

Cm 328-9

2720

Umgibt mich hier ein Zauberduft?
 Mich drang's so g'rade zu genießen,
 Und fühle mich in Liebestraum zerfließen!
 Sind wir ein Spiel von jedem Druck der Luft?

Und träte sie den Augenblick herein,
 Wie würdest du für deinen Frevel büßen!
 Der große Hans, ach wie so klein!
 Läg', hingeschmolzen, ihr zu Füßen.

2725

Mephistopheles kommt.

Mephistopheles.

Geschwind! Ich seh' sie unten kommen.

Faust.

Fort! Fort! Ich kehre nimmermehr!

2730

Mephistopheles.

Hier ist ein Kästchen leidlich schwer,
 Ich hab's wo anders hergenommen.
 Stell's hier nur immer in den Schrein,
 Ich schwör' euch, ihr vergehn die Sinnen;
 Ich that euch Säckelchen hinein,
 Um eine andre zu gewinnen.
 Zwar Kind ist Kind und Spiel ist Spiel.

2735

Faust.

Ich weiß nicht soll ich? C 328-9

Mephistos
 Geschenke
 und Ver-
 führungs-
 kunst

Mephistopheles.

Fragt ihr viel?

2740 Meint ihr vielleicht den Schatz zu wahren?
 Dann rath' ich eurer Lüfternheit,
 Die liebe schöne Tageszeit
 Und mir die weitre Müß zu sparen.
 Ich hoff' nicht daß ihr geizig seid!
 Ich frag' den Kopf, reib' an den Händen —

Er stellt das Kästchen in den Schrein und drückt das Schloß wieder zu.

2745 Nur fort! geschwind! —
 Um euch das süße junge Kind
 Nach Herzens Wunsch und Will' zu wenden;
 Und ihr seht drein,
 Als solltet ihr in den Hörsaal hinein,
 2750 Als stünden grau leibhaftig vor euch da
 Physik und Metaphysica!
 Nur fort!

Ab.

Margarete mit einer Lampe.

Margarete.

Es ist so schwül, so dumpfig hie

Sie macht das Fenster auf.

Und ist doch eben so warm nicht drauß'.

2755 Es wird mir so, ich weiß nicht wie —

Ich wollt', die Mutter käm' nach Haus.

Mir läuft ein Schauer über'n ganzen Leib —

Bin doch ein thöricht furchtsam Weib!

Sie fängt an zu singen, indem sie sich auszieht.

2760 Es war ein König in Thule
 Gar treu bis an das Grab,

Gretchen
 Stimmung vor
 und nach dem
 Geschehn

Grundgedanke
 — die Treue

Ahnung
 der Frau

Dem sterbend seine Buhle
Einen goldnen Becher gab.

Es ging ihm nichts darüber,
Er leert' ihn jeden Schmaus;
Die Augen gingen ihm über, - *er weinte*
So oft er trank daraus. 2765

Und als er kam zu sterben,
Zähl' er seine Städt' im Reich,
Gönnt' alles seinem Erben,
Den Becher nicht zugleich. 2770

Er saß bei'm Königsmahle,
Die Ritter um ihn her,
Auf hohem Väter-Saale,
Dort auf dem Schloß am Meer.

Dort stand der alte Becher, 2775
Trank letzte Lebensgluth,
Und warf den heiligen Becher
Hinunter in die Fluth.

Er sah ihn stürzen, trinken
Und sinken tief in's Meer, 2780
Die Augen thäten ihm sinken,
Trank nie einen Tropfen mehr.

Sie eröffnet den Schrein, ihre Kleider einzuräumen, und erblickt das
Schmuckkästchen.

Wie kommt das schöne Kästchen hier herein?
Ich schloß doch ganz gewiß den Schrein.

*Living death
to death*

2785 Es ist doch wunderbar! Was mag wohl drinne sein?

Vielleicht bracht's jemand als ein Pfand,

Und meine Mutter lieb darauf.

Da hängt ein Schlüsselchen am Band,

Ich denke wohl ich mach' es auf!

2790 Was ist das? Gott im Himmel! Schau',

So was hab' ich mein' Tage nicht gesehn!

Ein Schmuck! Mit dem könnt' eine Edelfrau

Am höchsten Feiertage gehn.

Wie sollte mir die Kette stehn?

2795 Wem mag die Herrlichkeit gehören?

Sie putzt sich damit auf und tritt vor den Spiegel.

Benn nur die Ohrring' meine wären!

Man sieht doch gleich ganz anders drein.

Was hilft euch Schönheit, junges Blut?

Das ist wohl alles schön und gut,

2800 Allein man läßt's auch alles sein;

Man lobt euch halb mit Erbarmen.

Nach Golde drängt,

Am Golde hängt

Doch alles. Ach wir Armen!

"Auri sacra fames"

Mephistos Bericht über das Gescheh und neue Forderung Fausts

Spaziergang.

Faust in Gedanken auf und ab gehend. Zu ihm Mephistopheles.

Mephistopheles.

Bei aller verschmähten Liebe! Bei'm höllischen Elemente! 2805
Ich wollt' ich wüßte was Ärgers, daß ich's fluchen könnte!

Faust.

Was hast? was kneipt dich denn so sehr?
So kein Gesicht sah ich in meinem Leben!

Mephistopheles.

Ich möcht' mich gleich dem Teufel übergeben,
Wenn ich nur selbst kein Teufel wär'!

2810

Faust.

Hat sich dir was im Kopf verschoben?
Dich kleidet's, wie ein Rasender zu toben!

Mephistopheles.

Denk nur, den Schmuck für Gretchen angeschafft,
Den hat ein Pfaff hinweggerafft! —
Die Mutter kriegt das Ding zu schauen,
Gleich fängt's ihr heimlich an zu grauen:
Die Frau hat gar einen feinen Geruch,
Schnuffelt immer im Gebetbuch,

2815

- 2820 Und riecht's einem jeden Möbel an,
 Ob das Ding heilig ist oder profan;
 Und an dem Schmutz da spürt sie's klar,
 Daß dabei nicht viel Segen war.
 Mein Kind, rief sie, ungerechtes Gut
 Befängt die Seele, zehrt auf das Blut;
 2825 Wollen's der Mutter Gottes weihen,
 Wird uns mit Himmels-Manna erfreuen!
 Margretlein zog ein schiefes Maul,
 Ist halt, dacht' sie, ein geschenkter Gaul,
 Und wahrlich! gottlos ist nicht der,
 2830 Der ihn so fein gebracht hierher.
 Die Mutter ließ einen Pfaffen kommen;
 Der hatte kaum den Spaß vernommen,
 Ließ sich den Anblick wohl behagen.
 Er sprach: So ist man recht gesinnt!
 2835 Wer überwindet der gewinnt.
 Die Kirche hat einen guten Magen,
 Hat ganze Länder aufgefressen,
 Und doch noch nie sich übergeben;
 Die Kirch' allein, meine lieben Frauen,
 2840 Kann ungerechtes Gut verdauen.

F a u st.

Das ist ein allgemeiner Brauch,
 Ein Jub' und König kann es auch.

M e p h i s t o p h e l e s.

- Strich drauf ein Spange, Kett' und Ring',
 Als wären's eben Pfifferling',
 2845 Dankt' nicht weniger und nicht mehr,
 Als ob's ein Korb voll Nüsse wär',

Bersprach ihnen allen himmlischen Lohn —
Und sie waren sehr erbaut davon.

F a u s t.

Und Gretchen?

M e p h i s t o p h e l e s.

Sieht nun unruhvoll,
Weiß weder was sie will noch soll, 2850
Denkt an's Geschmeide Tag und Nacht,
Noch mehr an den der's ihr gebracht.

F a u s t.

Des Liebchens Kummer thut mir leid.
Schaff' du ihr gleich ein neu Geschmeid'!
Am ersten war ja so nicht viel. 2855

M e p h i s t o p h e l e s.

O ja, dem Herrn ist alles Kinderspiel!

F a u s t.

Und mach', und richt's nach meinem Sinn,
Häng' dich an ihre Nachbarin!
Sei Teufel doch nur nicht wie Brei,
Und schaff' einen neuen Schmuck herbei! 2860

M e p h i s t o p h e l e s.

Ja, gnäd'ger Herr, von Herzen gerne.

Faust ab.

M e p h i s t o p h e l e s.

So ein verliebter Thor verpufft
Euch Sonne, Mond und alle Sterne
Zum Zeitvertreib dem Liebchen in die Luft.
Ab.

Der Nachbarin Haus.

Character
der Nachbarin

Marthe allein.

Marthe.

2865

Gott verzeih's meinem lieben Mann,
Er hat an mir nicht wohl gethan!

Gehst da stracks in die Welt hinein,
Und läßt mich auf dem Stroh allein.

Strohwinde

2870

Thät ihn doch wahrlich nicht betrüben,
Thät ihn, weiß Gott, recht herzlich lieben.

Sie weint.

Vielleicht ist er gar todt! — O Pein!
Hätt' ich nur einen Todtenschein!

Margarete kommt.

Margarete.

Rat-Martin

Frau Marthe!

Gretchen

Marthe.

Gretelchen, was soll's?

Margarete.

2875

Fast sinken mir die Kniee nieder!
Da find' ich so ein Kästchen wieder
In meinem Schrein, von Ebenholz,
Und Sachen herrlich ganz und gar,
Weit reicher als das erste war.

Ich hoffe Sie läßt mich's drum nicht büßen: 2915
Ihr Mann ist todt und läßt Sie grüßen.

M a r t h e.

Ist todt? das treue Herz! O weh!
Mein Mann ist todt! Ach ich vergeh'!

M a r g a r e t e.

Ach! liebe Frau, verzweifelt nicht!

M e p h i s t o p h e l e s.

So hört die traurige Geschichte! 2920

M a r g a r e t e.

Ich möchte drum mein' Tag' nicht lieben;
Würde mich Verlust zu Tode betrüben.

M e p h i s t o p h e l e s.

Freud' muß Leid, Leid muß Freude haben.

M a r t h e.

Erzählt mir seines Lebens Schluß!

M e p h i s t o p h e l e s.

Er liegt in Padua begraben 2925
Bei'm heiligen Antonius,
An einer wohlgeweihten Stätte
Zum ewig kühlen Ruhebette.

M a r t h e.

Habt ihr sonst nichts an mich zu bringen?

M e p h i s t o p h e l e s.

Ja, eine Bitte, groß und schwer; 2930
Lass' Sie doch ja für ihn dreihundert'Messen singen!
Im übrigen sind meine Taschen leer.

Marthe.

Was! Nicht ein Schaustück? Kein Geschmeid?
 Was jeder Handwerksbursch im Grund des Säckels spart,
 2935 Zum Angedenken aufbewahrt,
 Und lieber hungert, lieber bettelt!

Mephistopheles.

Madam, es thut mir herzlich leid;
 Allein er hat sein Geld wahrhaftig nicht verzettelt.
 Auch er bereute seine Fehler sehr,
 2940 Ja, und bejammerte sein Unglück noch viel mehr.

Margarete.

Ach! daß die Menschen so unglücklich sind!
 Gewiß ich will für ihn manch Requiem noch beten.

Mephistopheles.

Ihr wäret werth, gleich in die Eh zu treten:
 Ihr seid ein liebenswürdig Kind.

Margarete.

2945 Ach nein, das geht jetzt noch nicht an.

Mephistopheles.

Ist's nicht ein Mann, sei's dertweil' ein Galan.
 's ist eine der größten Himmelsgaben,
 So ein lieb Ding im Arm zu haben.

Margarete.

Das ist des Landes nicht der Brauch.

Mephistopheles.

2950 Brauch oder nicht! Es gibt sich auch.

M a r t h e.

Erzählt mir doch!

M e p h i s t o p h e l e s.

Ich stand an seinem Sterbebette,
Es war was besser als von Mist,
Von halbgefaultem Stroh; allein er starb als Christ,
Und fand daß er weit mehr noch auf der Zede hätte.
Wie, rief er, muß ich mich von Grund aus hassen, 2955
So mein Gewerb, mein Weib so zu verlassen!
Ach! die Erinnerung tödtet mich.
Vergäb' sie mir nur noch in diesem Leben! —

M a r t h e weinend.

Der gute Mann! ich hab' ihm längst vergeben.

M e p h i s t o p h e l e s.

Allein, weiß Gott! sie war mehr Schuld als ich. 2960

M a r t h e.

Das lügt er! Was! am Rand des Grabs zu lügen!

M e p h i s t o p h e l e s.

Er fabelte gewiß in letzten Zügen,
Wenn ich nur halb ein Kenner bin.
Ich hatte, sprach er, nicht zum Zeitvertreib zu gaffen,
Erst Kinder, und dann Brot für sie zu schaffen, 2965
Und Brot im allerweit'sten Sinn,
Und konnte nicht einmal mein Theil in Frieden essen.

M a r t h e.

Hat er so aller Treu', so aller Lieb' vergessen,
Der Plackerei bei Tag und Nacht!

M e p h i s t o p h e l e s.

- 2970 Nicht doch, er hat euch herzlich dran gedacht.
 Er sprach: Als ich nun weg von Malta ging,
 Da betet' ich für Frau und Kinder brünstig;
 Uns war denn auch der Himmel günstig,
 Daß unser Schiff ein türkisch Fahrzeug fing,
 2975 Das einen Schatz des großen Sultans führte.
 Da ward der Tapferkeit ihr Lohn,
 Und ich empfang denn auch, wie sich gebührte,
 Mein wohlgemess'nes Theil davon.

M a r t h e.

Ei wie? Ei wo? Hat er's vielleicht vergraben?

M e p h i s t o p h e l e s.

- 2980 Wer weiß, wo nun es die vier Winde haben.
 Ein schönes Fräulein nahm sich seiner an,
 Als er in Napel fremd umherspazierte;
 Sie hat an ihm viel Liebs und Treus gethan,
 Daß er's bis an sein selig Ende spürte.

M a r t h e.

- 2985 Der Schelm! der Dieb an seinen Kindern!
 Auch alles Elend, alle Noth
 Konnt' nicht sein schändlich Leben hindern!

M e p h i s t o p h e l e s.

- Ja seht! dafür ist er nun todt.
 Wär' ich nun jezt an eurem Plage,
 2990 Betraurt' ich ihn ein züchtig Jahr,
 Bisirte dann unterweil' nach einem neuen Schatze.

M a r t h e.

Ach Gott! wie doch mein erster war,
 Find' ich nicht leicht auf dieser Welt den andern!
 Es konnte kaum ein herziger Narrchen sein.
 Er liebte nur das allzuviele Wandern, 2995
 Und fremde Weiber, und fremden Wein,
 Und das verfluchte Würfelspiel.

M e p h i s t o p h e l e s.

Nun, nun, so sonnt' es gehn und stehen,
 Wenn er euch ungefähr so viel
 Von seiner Seite nachgesehen. 3000
 Ich schwör' euch zu, mit dem Beding
 Wechselt' ich selbst mit euch den Ring!

M a r t h e.

O es beliebt dem Herrn zu scherzen!

M e p h i s t o p h e l e s für sich.

Nun mach' ich mich bei Zeiten fort!
 Die hielt wohl den Teufel selbst bei'm Wort. 3005

Zu Gretchen.

Wie steht es denn mit Ihrem Herzen?

M a r g a r e t e.

Was meint der Herr damit?

M e p h i s t o p h e l e s für sich.

Du guts unschuldigs Kind!

Laut.

Lebt wohl ihr Frau!

M a r g a r e t e.

Lebt wohl!

Marthe.

O sagt mir doch geschwind!

3010 Ich möchte gern ein Zeugniß haben,
Wo, wie und wann mein Schatz gestorben und begraben.
Ich bin von je der Ordnung Freund gewesen,
Möcht' ihn auch todt im Wochenblättchen lesen.

Mephistopheles.

3015 Ja, gute Frau, durch zweier Zeugen Mund
Wird allertwegs die Wahrheit kund;
Habe noch gar einen feinen Gesellen,
Den will ich euch vor den Richter stellen.
Ich bring' ihn her.

Marthe.

O thut das ja!

Mephistopheles.

3020 Und hier die Jungfrau ist auch da? —
Ein braver Knab'! ist viel gereift,
Fräuleins alle Höflichkeit ertweist.

Margarete.

Müßte vor dem Herren schamroth werden.

Mephistopheles.

Vor keinem Könige der Erden.

Marthe.

Da hinter'm Haus in meinem Garten
Wollen wir der Herrn heut Abend warten.

Fausts Stellung zur Ablegung eines falschen Zeugnisses

Straße.

Faust. Mephistopheles.

Faust.

Wie ist's? Will's fördern? Will's bald gehn? 3025

Mephistopheles.

Ah bravo! Find' ich euch in Feuer?
In kurzer Zeit ist Gretchen euer.
Heut Abend sollt ihr sie bei Nachbar' Marthen sehn:
Das ist ein Weib wie außerlesen
Zum Kuppler- und Zigeunertwefen! 3030

Faust.

So recht!

Mephistopheles.

Doch wird auch was von uns begehrt.

Faust.

Ein Dienst ist wohl des andern werth.

Mephistopheles.

Wir legen nur ein gültig Zeugniß nieder,
Daß ihres Eh Herrn ausgeredte Glieder
In Padua an heil'ger Stätte ruhn. 3035

Faust.

Sehr klug! Wir werden erst die Reise machen müssen!

Mephistopheles.

Sancta Simplicitas! darum ist's nicht zu thun;
Bezeugt nur ohne viel zu wissen.

F a u st.

Wenn Er nichts Bessers hat, so ist der Plan zerrissen.

Mephistopheles. *Argument des*

3040 O heil'ger Mann! Da wärt ihr's nun! *Mephisto*
Ist es das erstemal in eurem Leben,
Daß ihr falsch Zeugniß abgelegt? *(Vernunftbegriffe*
Habt ihr von Gott, der Welt und was sich drin bewegt, *3, 43 - 9)*
Vom Menschen, was sich ihm in Kopf und Herzen regt,

3045 Definitionen nicht mit großer Kraft gegeben?
Mit frecher Stirne, kühner Brust?
Und wollt ihr recht in's Innre gehen,
Habt ihr davon, ihr müßt es g'rad' gestehen,
So viel als von Herrn Schwerdtleins Tod gewußt!

F a u st.

3050 Du bist und bleibst ein Lügner, ein Sophiste.

Mephistopheles.

Ja, wenn man's nicht ein bißchen tiefer wüßte.
Denn morgen wirft, in allen Ehren,
Das arme Gretchen nicht bethören,
Und alle Seelenlieb' ihr schwören?

*Gefühls- und
Sinnenliebe*

F a u st.

3055 Und zwar von Herzen.

Mephistopheles.

Gut und schön!
Dann wird von ewiger Treu' und Liebe,

Von einzig überallmächt'gem Triebe —
Wird das auch so von Herzen gehn?

Seelenliebe,
Platnisch

F a u s t.

Laß das! Es wird! — Wenn ich empfinde,
für das Gefühl, für das Gemüth!
Nach Namen suche, keinen finde,
Dann durch die Welt mit allen Sinnen schweife,
Nach allen höchsten Worten greife,
Und diese Gluth, von der ich brenne,
Unendlich, ewig, ewig nenne,
Ist das ein teuflisch Lügenpiel?

3060

3065

M e p h i s t o p h e l e s.

Ich hab' doch Recht!

F a u s t.

Hör'! merk' dir dieß —

Ich bitte dich, und schone meine Zunge —
Wer Recht behalten will und hat nur eine Zunge,
Behält's gewiß.
Und komm, ich hab' des Schwäzens Überdruß,
Denn du hast Recht, vorzüglich weil ich muß.

3070

Beide Paare gehen dreimal vorüber in
liebvollem Gespräch. Characterunterschied
des einen Paares vom andern disparat
gemacht.

Garten.

Margarete an Faustens Arm, Marthe mit Mephisto-
pheles auf und ab spazierend.

Margarete.

Ich fühl' es wohl, daß mich der Herr nur schon,
Herab sich läßt, mich zu beschämen.

3075 Ein Reisender ist so gewohnt

Aus Gütegütigkeit für Lieb zu nehmen;

Ich weiß zu gut, daß solch erfahren Mann

Mein arm Gespräch nicht unterhalten kann.

Erstes Vorüber-

gehen von Gret-
chen und Faust.

Stellung Gretchens
zu Faust

Faust.

Ein Blick von dir, Ein Wort mehr unterhält,

3080 Als alle Weisheit dieser Welt.

Er küßt ihre Hand.

Margarete.

Incommodirt euch nicht! Wie könnt ihr sie nur küssen?

Sie ist so garstig, ist so rauh!

Was hab' ich nicht schon alles schaffen müssen!

Die Mutter ist gar zu genau.

Gehn vorüber.

Marthe.

3085 Und ihr, mein Herr, ihr reißt so immer fort?

Marthes Stellung

Mephistopheles.

Ach, daß Gewerb' und Pflicht uns dazu treiben!
 Mit wie viel Schmerz verläßt man manchen Ort,
 Und darf doch nun einmal nicht bleiben!

Ihrer Character

Marthe.

In raschen Jahren geht's wohl an,
 So um und um frei durch die Welt zu streifen; 3090
 Doch kömmt die böse Zeit heran,
 Und sich als Hagestolz allein zum Grab zu schleifen,
 Das hat noch keinem wohl gethan.

Mephistopheles.

Mit Grausen seh' ich das von weiten.

Marthe.

Drum, werther Herr, berathet euch in Zeiten. 3095

Gehn vorüber.

Margarete.

Gretchen's
 häusliche
 Character

Ja, aus den Augen, aus dem Sinn!
 Die Höflichkeit ist euch geläufig;
 Allein ihr habt der Freunde häufig,
 Sie sind verständiger als ich bin.

Faust.

O Beste! glaube, was man so verständig nennt, 3100
 Ist oft mehr Eitelkeit und Kurzsinn.

Margarete.

Wie?

F a u st.

Ach, daß die Einfalt, daß die Unschuld nie
 Sich selbst und ihren heil'gen Werth erkennt!
 Daß Demuth, Niedrigkeit, die höchsten Gaben
 3105 Der liebevoll austheilenden Natur —

M a r g a r e t e.

Denkt ihr an mich ein Augenblickchen nur,
 Ich werde Zeit genug an euch zu denken haben.

F a u st.

Ihr seid wohl viel allein?

M a r g a r e t e.

Ja, unsre Wirthschaft ist nur klein,
 3110 Und doch will sie versehen sein.
 Wir haben keine Magd; muß kochen, fegen, stricken
 Und nähn, und laufen früh und spat;
 Und meine Mutter ist in allen Stücken
 So accurat!
 3115 Nicht daß sie just so sehr sich einzuschränken hat;
 Wir könnten uns weit eh'r als andre regen:
 Mein Vater hinterließ ein hübsch Vermögen,
 Ein Häuschen und ein Gärtchen vor der Stadt.
 Doch hab' ich jetzt so ziemlich stille Tage;
 3120 Mein Bruder ist Soldat,
 Mein Schwesterchen ist todt.
 Ich hatte mit dem Kind wohl meine liebe Noth;
 Doch übernahm' ich gern noch einmal alle Plage,
 So lieb war mir das Kind.

F a u st.

Ein Engel, wenn dir's glück.

M a r g a r e t e.

Ich zog es auf, und herzlich liebt' es mich. 3125
 Es war nach meines Vaters Tod geboren.
 Die Mutter gaben wir verloren,
 So elend wie sie damals lag,
 Und sie erholte sich sehr langsam, nach und nach.
 Da konnte sie nun nicht dran denken 3130
 Das arme Würmchen selbst zu tränken,
 Und so erzog ich's ganz allein,
 Mit Milch und Wasser; so ward's mein.
 Auf meinem Arm, in meinem Schoos
 War's freundlich, zappelte, ward groß. 3135

F a u s t.

Du hast gewiß das reinste Glück empfunden.

M a r g a r e t e.

Doch auch gewiß gar manche schwere Stunden.
 Des Kleinen Wiege stand zu Nacht
 An meinem Bett, es durfte kaum sich regen,
 War ich erwacht; 3140
 Bald mußt' ich's tränken, bald es zu mir legen,
 Bald, wenn's nicht schwieg, vom Bett aufstehn,
 Und tänzelnd in der Kammer auf und nieder gehn,
 Und früh am Tage schon am Waschtrog stehn;
 Dann auf dem Markt und an dem Herde sorgen, 3145
 Und immer fort wie heut so morgen.
 Da geht's, mein Herr, nicht immer muthig zu;
 Doch schmedt dafür das Essen, schmedt die Ruß.

Gehn vorüber.

Marthe. *Werben der Marthe*

Die armen Weiber sind doch übel dran:
3150 Ein Hagestolz ist schwerlich zu bekehren.

Mephistopheles.

Es käme nur auf Euresgleichen an,
Mich eines Bessern zu belehren.

Marthe.

Sagt g'rad', mein Herr, habt ihr noch nichts gefunden?
Hat sich das Herz nicht irgendwo gebunden?

Mephistopheles.

3155 Das Sprichwort sagt: Ein eigner Herd,
Ein braves Weib, sind Gold und Perlen werth.

Marthe.

Ich meine, ob ihr niemals Lust bekommen?

Mephistopheles.

Man hat mich überall recht höflich aufgenommen.

Marthe.

Ich wollte sagen: ward's nie Ernst in eurem Herzen?

Mephistopheles.

3160 Mit Frauen soll man sich nie unterstehn zu scherzen.

Marthe.

Ach, ihr versteht mich nicht!

Mephistopheles.

Das thut mir herzlich leid!

Doch ich versteh' — daß ihr sehr gütig seid.

Gehn vorüber.

Gretchen und Faustus
Liebesge-
ständnis

Du kanntest mich, o Kleiner Engel, wieder,
Gleich als ich in den Garten kam?

Margarete.

Sahst ihr es nicht? ich schlug die Augen nieder. 3165

Faust.

Und du verzeihst die Freiheit, die ich nahm,
Was sich die Frechheit unterfangen,
Als du jüngst aus dem Dom gegangen?

Margarete.

Ich war bestürzt, mir war das nie geschehn;
Es konnte niemand von mir Übels sagen. 3170

Ach, dacht' ich, hat er in deinem Betragen
Was Freches, Unanständiges gesehn?

Es schien ihn gleich nur anzuwandeln,
Mit dieser Dirne g'rade hin zu handeln.
Gesteht' ich's doch! Ich wußte nicht was sich 3175

Zu eurem Vortheil hier zu regen gleich begonnte;
Allein gewiß, ich war recht böß' auf mich,
Daß ich auf euch nicht bößer werden konnte.

Faust.

Süß Liebchen!

Margarete.

Lacht einmal!

Sie pflückt eine Sternblume und zupft die Blätter ab, eins nach dem andern.

Faust.

Was soll das? Einen Strauß?

M a r g a r e t e.

3180 Nein, es soll nur ein Spiel.

F a u s t.

Wie?

M a r g a r e t e.

Geh't, ihr lacht mich aus.

Sie rupft und murmelt.

F a u s t.

Was murmeltst du?

M a r g a r e t e halb laut.

Er liebt mich — liebt mich nicht.

F a u s t.

Du holdes Himmels-Angezicht!

M a r g a r e t e fährt fort.

Liebt mich — Nicht — Liebt mich — Nicht —

Das letzte Blatt ausrufend, mit holder Freude.

Er liebt mich!

F a u s t

Ja, mein Kind! Laß dieses Blumentwort

3185 Dir Götterauspruch sein. Er liebt dich!

Verstehest du, was das heißt? Er liebt dich!

Er faßt ihre beiden Hände.

M a r g a r e t e.

Mich überläuft's!

F a u s t.

O schaudre nicht! Laß diesen Blick,

Laß diesen Händedruck dir sagen,

Was unaussprechlich ist: 3190
 Sich hinzugeben ganz und eine Wonne
 Zu fühlen, die ewig sein muß!
 Ewig! — Ihr Ende würde Verzweiflung sein.
 Nein, kein Ende! Kein Ende!

Margarete drückt ihm die Hände, macht sich los und läuft weg.
 Er steht einen Augenblick in Gedanken, dann folgt er ihr.

Marthe kommend.

Böses Gewissen
 von Marthe
 Die Nacht bricht an.

Mephistopheles. 3195
 Ja, und wir wollen fort.

Marthe.

Ich hätt' euch länger hier zu bleiben,
 Allein es ist ein gar zu böser Ort.
 Es ist als hätte niemand nichts zu treiben
 Und nichts zu schaffen,
 Als auf des Nachbarn Schritt und Tritt zu gaffen, 3200
 Und man kommt in's Gered', wie man sich immer stellt.
 Und unser Pärchen?

Mephistopheles.

Ist den Gang dort aufgeflogen.
 Muthwill'ge Sommervögel!

Marthe.

Er scheint ihr gewogen.

Mephistopheles.

Und sie ihm auch. Das ist der Lauf der Welt.

Ein Gartenhäuschen.

Margarete springt herein, steckt sich hinter die Thür, hält die Fingerspitze an die Lippen und guckt durch die Ritze.

3205 Er kommt!

Margarete.

der Kuss

Faust kommt.

Faust.

Ach, Schelm, so neckst du mich!

Treff' ich dich!

Er küßt sie.

Margarete ihn fassend und den Fuß zurückgebend.

Besten Mann! von Herzen lieb' ich dich!

Mephistopheles klopf an.

Faust stampfend.

Wer da?

Mephistopheles.

Gut Freund!

Faust.

Ein Thier!

Mephistopheles.

Es ist wohl Zeit zu scheiden.

(155)

*Unterbrechung
durch Mephisto
und Martha*

Marthe kommt.

Marthe.

Ja, es ist spät, mein Herr.

Faust.

Darf ich euch nicht geleiten?

Margarete.

Die Mutter würde mich — Lebt wohl!

Faust.

Muß ich denn gehn?

Lebt wohl!

Marthe.

Ade!

Margarete.

Auf baldig Wiedersehn!

3210

Faust und Mephistopheles ab.

Margarete.

Du lieber Gott! was so ein Mann
Nicht alles, alles denken kann!
Beschämt nur steh' ich vor ihm da,
Und sag' zu allen Sachen ja.
Bin doch ein arm unwissend Kind,
Begreife nicht was er an mir find't.

Monolog
und Gretchens
Stimmung
3215

Ab.

Er findet an ihr die Natur
_____ (nicht affektirtes)

Flucht des Faust in die Natur

Erdgeist und seine Realisierung Evolutionstheorie Wald und Höhle.

Faust allein.

Faust.

- C 499
3220 Erhabner Geist, du gabst mir, gabst mir alles,
Warum ich bat. Du hast mir nicht umsonst
Dein Angesicht im Feuer zugewendet. *
Gabst mir die herrliche Natur zum Königreich,
Kraft, sie zu fühlen, zu genießen. Nicht
Kalt staunenden Besuch erlaubst du nur,
Bergönne mir in ihre tiefe Brust
Wie in den Busen eines Freundes zu schauen.
- 3225 Du führst die Reihe der Lebendigen
Vor mir vorbei, und lehrst mich meine Brüder
Im stillen Busch, in Luft und Wasser kennen.
Und wenn der Sturm im Walde braus't und knarrt,
Die Riesensichte stürzend Nachbaräste
- 3230 Und Nachbarstämme quetschend nieder streift,
Und ihrem Fall dumpf hohl der Hügel donnert;
Dann führst du mich zur sichern Höhle, zeigst
Mich dann mir selbst, und meiner eignen Brust
Geheime tiefe Wunder öffnen sich.
- 3235 Und steigt vor meinem Blick der reine Mond
Besänftigend herüber: schweben mir
Von Felsenwänden, aus dem feuchten Busch,

Erdgeist

Sturm und
Drang.

Natur und

wissenschaftliche
Forschung
Vorgänger
des Darwin

- nun!

Der Vortwelt silberne Gestalten auf,
Und lindern der Betrachtung strenge Lust.

Selbstbetrachtung

Die zwei Seelen

O daß dem Menschen nichts Vollkommnes wird,
Empfind' ich nun. Du gabst zu dieser Wonne,
Die mich den Göttern nah und näher bringt,
Mir den Gefährten, den ich schon nicht mehr
Entbehren kann, wenn er gleich, kalt und frech,
Mich vor mir selbst erniedrigt, und zu nichts,
Mit einem Worthauch, deine Gaben wandelt.
Er saßt in meiner Brust ein wilbes Feuer
Nach jenem schönen Bild geschäftig an.
So tauml' ich von Begierde zu Genuß,
Und im Genuß verschmacht' ich nach Begierde.

3240

3245

3250

Die zweite
Seele

Mephistopheles tritt auf.

Mephistos
Verführung gekniet

Mephistopheles.

Habt ihr nun bald das Leben g'nug geführt?
Wie kann's euch in die Länge freuen?
Es ist wohl gut, daß man's einmal probirt;
Dann aber wieder zu was Neuen!

Faust.

Ich wollt', du hättest mehr zu thun,
Als mich am guten Tag zu plagen.

3255

Mephistopheles.

Nun nun! ich lass' dich gerne ruhn,
Du darfst mir's nicht im Ernste sagen.
An dir Gesellen unhold, barsch und toll,
Ist wahrlich wenig zu verlieren.
Den ganzen Tag hat man die Hände voll!

3260

Was ihm gefällt und was man lassen soll,
Kann man dem Herrn nie an der Nase spüren.

F a u st.

Das ist so just der rechte Ton !

3265 Er will noch Dank, daß er mich ennuyirt.

M e p h i s t o p h e l e s.

Wie hätt'st du, armer Erdensohn,

Dein Leben ohne mich geführt ?

Vom Kribskrabs der Imagination

Hab' ich dich doch auf Zeiten lang curirt ;

3270 Und wär' ich nicht, so wärst du schon

Von diesem Erdball abspaziert.

Was hast du da in Höhlen, Felsenrigen

Dich wie ein Schuhu zu versigen ?

Was schlurfst aus dumpfem Moos und triefendem Gestein,

3275 Wie eine Kröte Nahrung ein ?

Ein schöner süßer Zeitvertreib !

Dir steckt der Doctor noch im Leib.

F a u st.

Verstehst du, was für neue Lebenskraft

Mir dieser Wandel in der Ode schafft ?

3280 Ja, würdest du es ahnen können,

Du wärest Teufel g'nug mein Glück mir nicht zu gönnen.

M e p h i s t o p h e l e s.

Ein überirdisches Vergnügen !

In Nacht und Thau auf den Gebirgen liegen,

Und Erd' und Himmel wonniglich umfassen,

3285 Zu einer Gottheit sich aufschwellen lassen,

Der Erde Mark mit Ahnungsdrang durchwühlen,

Alle sechs Tagewerk' im Busen fühlen,
 In stolzer Kraft ich weiß nicht was genießen,
 Bald liebewonniglich in alles überfließen,
 Verschwunden ganz der Erdensohn,
 Und dann die hohe Intuition —

3290

Mit einer Gebärde.

Ich darf nicht sagen wie — zu schließen !

F a u s t.

Pfui über dich !

M e p h i s t o p h e l e s.

Das will euch nicht behagen ;

Ihr habt das Recht gefittet pfui zu sagen.

Man darf das nicht vor keuschen Ohren nennen,

3295

Was keusche Herzen nicht entbehren können.

Und kurz und gut, ich gön'n' Ihm das Vergnügen,

Gelegentlich sich etwas vorzulügen ;

Doch lange hält Er das nicht aus.

Du bist schon wieder abgetrieben,

3300

Und, währt es länger, aufgerieben

In Tollheit oder Angst und Graus.

Genug damit ! Dein Liebchen sitzt dadrinne

Und alles wird ihr eng und trüb.

Du kommst ihr gar nicht aus dem Sinne,

3305

Sie hat dich übermächtig lieb.

Erst kam deine Liebeswuth übergestossen,

Wie vom geschmolznen Schnee ein Bächlein übersteigt ;

Du hast sie ihr in's Herz gegossen ;

Nun ist dein Bächlein wieder seicht.

3310

Mich dünkt, anstatt in Wäldern zu thronen,

Ließ' es dem großen Herren gut,

- Das arme affenjunge Blut
 Für seine Liebe zu belohnen.
 3315 Die Zeit wird ihr erbärmlich lang;
 Sie steht am Fenster, sieht die Wolken ziehn
 Über die alte Stadtmauer hin.
 Wenn ich ein Vöglein wär! so geht ihr Gesang
 Tagelang, halbe Nächte lang.
 3320 Einmal ist sie munter, meist betrübt,
 Einmal recht ausgeweint,
 Dann wieder ruhig, wie's scheint,
 Und immer verliebt.

F a u st.

Schlange! Schlange!

- M e p h i s t o p h e l e s für sich.
- 3325 Gelt! daß ich dich fange!

F a u st.

Berrückter! hebe dich von hinnen,
 Und nenne nicht das schöne Weib!
 Bring' die Begier zu ihrem süßen Leib
 Nicht wieder vor die halbverrückten Sinnen!

M e p h i s t o p h e l e s.

- 3330 Was soll es denn? Sie meint, du seist entflohn,
 Und halb und halb bist du es schon.

F a u st.

- Ich bin ihr nah, und wär ich noch so fern,
 Ich kann sie nie vergessen, nie verlieren;
 Ja ich beneide schon den Leib des Herrn,
 3335 Wenn ihre Lippen ihn indeß berühren.

Mephistopheles.

Gar wohl, mein Freund! Ich hab' euch oft beneidet
Um's Zwillingspaar, das unter Rosen weidet.

Faust.

Entfliehe, Kuppler!

Mephistopheles.

Schön! Ihr schimpft und ich muß lachen.

Der Gott, der Bub- und Mädchen schuf,
Erkannte gleich den edelsten Beruf, 3340
Auch selbst Gelegenheit zu machen.
Nur fort, es ist ein großer Jammer!
Ihr sollt in eures Liebchens Kammer,
Nicht etwa in den Tod!

Faust.

Was ist die Himmelsfreud' in ihren Armen? 3345
Laß mich an ihrer Brust erwärmen!
Fühl' ich nicht immer ihre Noth?
Bin ich der Flüchtling nicht? der Unbehaufte?
Der Unmensch ohne Zweck und Ruh,
Der wie ein Wassersturz von Fels zu Felsen braufte, 3350
Begierig wüthend nach dem Abgrund zu?
Und seitwärts sie, mit kindlich dumpfen Sinnen,
Im Hüttchen auf dem kleinen Alpenfeld,
Und all ihr häusliches Beginnen
Umfangen in der kleinen Welt. 3355
Und ich, der Gottverhaßte,
Hatte nicht genug,
Daß ich die Felsen faßte
Und sie zu Trümmern schlug!
Sie, ihren Frieden muß' ich untergraben! 3360

Du, Hölle, mußtdest dieses Opfer haben!
Hilf, Teufel, mir die Zeit der Angst verkürzen!
Was muß geschehn, mag's gleich geschehn!
Mag ihr Geschick auf mich zusammenstürzen
3365 Und sie mit mir zu Grunde gehn.

M e p h i s t o p h e l e s.

Wie's wieder siedet, wieder glüht!
Geh ein und tröste sie, du Thor!
Wo so ein Köpfchen keinen Ausgang sieht,
Stellt er sich gleich das Ende vor.
3370 Es lebe wer sich tapfer hält!
Du bist doch sonst so ziemlich eingeteufelt,
Nichts Abgeschmackters find' ich auf der Welt,
Als einen Teufel der verzweifelt.

Gretchens Stube.

Gretchen am Spinnrade allein.

Stimmungsbild Gretchen.
Gretchens

Meine Ruh ist hin,
Mein Herz ist schwer;
Ich finde sie nimmer
Und nimmermehr. 3375

Wo ich ihn nicht hab'
Ist mir das Grab,
Die ganze Welt
Ist mir vergällt. 3380

Mein armer Kopf
Ist mir verrückt,
Mein armer Sinn
Ist mir zerstückt. 3385

Meine Ruh ist hin,
Mein Herz ist schwer;
Ich finde sie nimmer
Und nimmermehr.

Nach ihm nur schau' ich
Zum Fenster hinaus, 3390

Nach ihm nur geh' ich
Aus dem Haus.

3395 Sein hoher Gang,
 Sein' edle Gestalt,
 Seines Mundes Lächeln,
 Seiner Augen Gewalt,

3400 Und seiner Rede
 Zauberfluß,
 Sein Händedruck,
 Und ach sein Kuß!

3405 Meine Ruh ist hin,
 Mein Herz ist schwer;
 Ich finde sie nimmer
 Und nimmermehr.

 Mein Busen drängt
 Sich nach ihm hin.
 Ach dürft' ich fassen
 Und halten ihn,

3410 Und küssen ihn
 So wie ich wollt',
 An seinen Küffen
 Vergehen sollt'!

Marthens Garten.

Religionsgespräch

Margarete. Faust.

Margarete.

Versprich mir, Heinrich!

Fausts Pantheismus

Faust.

Was ich kann!

(Spinoza)

Margarete.

• Nun sag', wie hast du's mit der Religion?

3415

Du bist ein herzlich guter Mann,

Alein ich glaub', du hält'st nicht viel davon.

und
Gretchen

Faust.

Kirchentum

Laß das, mein Kind! Du fühlst ich bin dir gut;

Für meine Lieben ließ' ich Leib und Blut,

Will niemand sein Gefühl und seine Kirche rauben.

3420

Unterschied

Margarete.

Das ist nicht recht, man muß dran glauben!

zwischen

Faust.

ihren

Muß man?

Religionen

Margarete.

Ach! wenn ich etwas auf dich könnte!

Du ehrst auch nicht die heil'gen Sacramente.

(166)

F a u s t.

Ich ehre sie.

M a r g a r e t e.

Doch ohne Verlangen.

3425 Zur Messe, zur Beichte bist du lange nicht gegangen.
Glaubst du an Gott?

F a u s t.

Mein Liebchen, wer darf sagen:

Ich glaub' an Gott?

Magst Priester oder Weise fragen,
Und ihre Antwort scheint nur Spott

3430 Über den Frager zu sein.

M a r g a r e t e.

So glaubst du nicht?

F a u s t.

Mißhör' mich nicht, du holdes Angesicht!

Wer darf ihn nennen?

Und wer bekennen:

Ich glaub' ihn?

3435 Wer empfinden

Und sich unterwinden

Zu sagen: ich glaub' ihn nicht?

Gott {
 3440 { Der Allumfasser,
 { Der Allerhalter,
 { Faßt und erhält er nicht
 { Dich, mich, sich selbst?
 { Wölbt sich der Himmel nicht dadoben?
 { Liegt die Erde nicht hierunten fest?

Pantheismus

Universum

Seele

Und steigen freundlich blickend
Ewige Sterne nicht herauf?

3445

Schau' ich nicht Aug' in Auge dir,
Und drängt nicht alles

Nach Haupt und Herzen dir,
Und webt in ewigem Geheimniß

Unsichtbar sichtbar neben dir?

3450

Erfüll' davon dein Herz, so groß es ist,
Und wenn du ganz in dem Gefühle selig bist,

Nenn' es dann wie du willst,

Nenn's Glück! Herz! Liebe! Gott!

Ich habe keinen Namen

3455

Dafür! Gefühl ist alles;

Name ist Schall und Rauch,

Umnebelnd Himmelsgluth.

M a r g a r e t e.

Das ist alles recht schön und gut;

Ungefähr sagt das der Pfarrer auch,

3460

Nur mit ein bißchen andern Worten.

F a u s t.

Es sagen's aller Orten

Alle Herzen unter dem himmlischen Tage,

Jedes in seiner Sprache;

Warum nicht ich in der meinen?

3465

M a r g a r e t e.

Wenn man's so hört, möcht's leidlich scheinen,

Steht aber doch immer schief darum;

Denn du hast kein Christenthum.

F a u s t.

*Gretchen's instinctive
weibliche Abneigung
gegen Mephisto*

Liebs Kind!

M a r g a r e t e.

Es thut mir lang schon weh,

3470 Daß ich dich in der Gesellschaft seh'.

F a u s t.

Wie so?

M a r g a r e t e. —

Der Mensch, den du da bei dir hast,

Ist mir in tiefer innrer Seele verhaßt;

Es hat mir in meinem Leben

So nichts einen Stich in's Herz gegeben,

3475 Als des Menschen widrig Gesicht.

F a u s t.

Liebe Puppe, fürcht' ihn nicht!

M a r g a r e t e.

Seine Gegenwart bewegt mir das Blut.

Ich bin sonst allen Menschen gut;

Aber, wie ich mich sehne dich zu schauen,

3480 Hab' ich vor dem Menschen ein heimlich Grauen,

Und halt' ihn für einen Schelm dazu!

Gott verzeih mir's, wenn ich ihm Unrecht thu'!

F a u s t.

Es muß auch solche Ränze geben.

*Ein heimlicher Haß
= a crank*

M a r g a r e t e.

Wollte nicht mit Seinesgleichen leben!

3485 Kommt er einmal zur Thür herein,

Sieht er immer so spöttisch drein,

Und halb ergrimmt;
 Man sieht, daß er an nichts keinen Antheil nimmt;
 Es steht ihm an der Stirn' geschrieben,
 Daß er nicht mag eine Seele lieben. 3490
 Mir wird's so wohl in deinem Arm,
 So frei, so hingegeben warm,
 Und seine Gegenwart schürt mir das Innre zu.

F a u s t.

Du ahnungsvoller Engel du!

M a r g a r e t e.

Das übermannt mich so sehr, 3495
 Daß, wo er nur mag zu uns treten,
 Mein' ich sogar, ich liebte dich nicht mehr.
 Auch wenn er da ist, könnt' ich nimmer beten,
 Und das frißt mir in's Herz hinein;
 Dir, Heinrich, muß es auch so sein. 3500

F a u s t.

Du hast nun die Antipathie!

M a r g a r e t e.

Ich muß nun fort.

F a u s t.

Ach kann ich nie

Ein Stündchen ruhig dir am Busen hängen, *Vorberührung*
 Und Brust an Brust und Seel' in Seele drängen? *zum Fall*

M a r g a r e t e.

Ach wenn ich nur alleine schlief!
 Ich ließ' dir gern heut Nacht den Riegel offen; 3505

Höhepunkt der Gretchen Tragödie

Doch meine Mutter schläft nicht tief:
Und würden wir von ihr betroffen,
Ich wär' gleich auf der Stelle todt!

F a u st.

3510 Du Engel, das hat keine Noth.
Hier ist ein Fläschchen! Drei Tropfen nur
In ihren Trank umhüllen
Mit tiefem Schlaf gefällig die Natur.

M a r g a r e t e.

Was thu' ich nicht um deinetwillen?
3515 Es wird ihr hoffentlich nicht schaden!

F a u st.

Würd' ich sonst, Liebchen, dir es rathen?

M a r g a r e t e.

Seh' ich dich, bester Mann, nur an,
Weiß nicht was mich nach deinem Willen treibt;
Ich habe schon so viel für dich gethan,
3520 Daß mir zu thun fast nichts mehr übrig bleibt.

Ab.

M e p h i s t o p h e l e s tritt auf.

M e p h i s t o p h e l e s.

Der Graßaff'! ist er weg?

F a u st.

Gast wieder spionirt?

M e p h i s t o p h e l e s.

Ich hab's ausführlich wohl vernommen,
Herr Doctor wurden da katechisirt;

*Mephistor Hass
und Schaden-
Freuden*

Hoff' es soll Ihnen wohl bekommen.
 Die Mädels sind doch sehr interessirt, 3525
 Ob einer fromm und schlicht nach altem Brauch.
 Sie denken, duckt er da, folgt er uns eben auch.

F a u s t.

Du Ungeheuer siehst nicht ein,
 Wie diese treue liebe Seele
 Von ihrem Glauben voll, 3530
 Der ganz allein
 Ihr selig machend ist, sich heilig quäle,
 Daß sie den liebsten Mann verloren halten soll.

M e p h i s t o p h e l e s.

Du überfinnlicher sinnlicher Freier,
 Ein Mägdelein nasführet dich. 3535

F a u s t.

Du Spottgeburt von Dreck und Feuer!

M e p h i s t o p h e l e s.

Und die Physiognomie versteht sie meisterlich.
 In meiner Gegenwart wird's ihr sie weiß nicht wie,
 Mein Mäskchen da weißsagt verborgnen Sinn;
 Sie fühlt, daß ich ganz sicher ein Genie, 3540
 Vielleicht wohl gar der Teufel bin.
 Nun heute Nacht — ?

F a u s t.

Was geht dich's an?

M e p h i s t o p h e l e s.

Hab' ich doch meine Freude dran!

Am Brunnen.

Gretchen und Lieschen mit Krügen.

Lieschen.

Hast nichts von Bärbelchen gehört?

Gretchen.

3545 Rein Wort. Ich komm' gar wenig unter Leute.

Lieschen.

Gewiß, Sibylle sagt' mir's heute!

Die hat sich endlich auch bethört.

Das ist das Vornehmthun!

Gretchen.

Wie so?

Lieschen.

Es stinkt!

Sie füttert zwei, wenn sie nun ißt und trinkt.

Gretchen.

3550 Ach!

Lieschen.

So ißt's ihr endlich recht ergangen.

Wie lange hat sie an dem Kerl gehangen!

Das war ein Spazieren,

Auf Dorf und Tanzplatz führen,
 Mußt' überall die Erste sein,
 3555
 Curtesirt' ihr immer mit Pastetchen und Wein;
 Bild't' sich was auf ihre Schönheit ein,
 War doch so ehrlos sich nicht zu schämen
 Geschenke von ihm anzunehmen.
 War ein Gefos' und ein Geschled';
 3560
 Da ist denn auch das Blümchen weg!

G r e t c h e n.

Das arme Ding!

L i e s c h e n.

Bebauerst sie noch gar!

Wenn unser eins am Spinnen war,
 Uns Nachts die Mutter nicht hinunterließ,
 3565
 Stand sie bei ihrem Buhlen süß,
 Auf der Thürbank und im dunkeln Gang
 Ward ihnen keine Stunde zu lang.
 Da mag sie denn sich ducken nun,
 Im Sünderhemdchen Kirchbuß' thun!

G r e t c h e n.

Er nimmt sie gewiß zu seiner Frau.
 3570

L i e s c h e n.

Er wär' ein Narr! Ein flinker Jung'
 Hat andertwärts noch Lust genug.
 Er ist auch fort.

G r e t c h e n.

Das ist nicht schön!

L i e s c h e n.

Kriegt sie ihn, soll's ihr übel gehn.

3575 Das Kränzel reißen die Buben ihr,
Und Häckerling streuen wir vor die Thür!
Ab.

G r e t c h e n nach Hause gehend.

Wie konnt' ich sonst so tapfer schmählen,
Wenn thät ein armes Mägdlein fehlen!
Wie konnt' ich über andrer Sünden
3580 Nicht Worte g'nug der Zunge finden!
Wie schien mir's schwarz, und schwärzt's noch gar,
Mir's immer doch nicht schwarz g'nug war,
Und segnet' mich und that so groß,
Und bin nun selbst der Sünde bloß!
3585 Doch — alles was dazu mich trieb,
Gott! war so gut! ach war so lieb!

Im Urfinst stand die Scene
Wald und Höhle hier; d. h.
nach dem Falle.

Stimmungsbild

Swinger.

In der Mauerhöhle ein Andachtsbild der Mater dolorosa, Blumentrüge
davor. Gretchen steckt frische Blumen in die Krüge.

Gretchen.

Ach neige,
Du Schmerzenreiche,
Dein Antlitz gnädig meiner Noth!

Das Schwert im Herzen, 3590
Mit tausend Schmerzen
Blickst auf zu deines Sohnes Tod.

Zum Vater blickst du,
Und Seufzer schickst du
Hinauf um sein' und deine Noth. 3595

Wer fühlet,
Wie wühlet
Der Schmerz mir im Gebein?
Was mein armes Herz hier hanget,
Was es zittert, was verlangt, 3600
Weißt nur du, nur du allein!

Wohin ich immer gehe,
Wie weh, wie weh, wie wehe

3605 Wird mir im Busen hier!
Ich bin ach kaum alleine,
Ich wein', ich wein', ich weine,
Das Herz zerbricht in mir.

3610 Die Scherben vor meinem Fenster
Bethaut' ich mit Thränen, ach!
Als ich am frühen Morgen
Dir diese Blumen brach.

3615 Schien hell in meine Kammer
Die Sonne früh herauf,
Saß ich in allem Jammer
In meinem Bett schon auf.

Hilf! rette mich von Schmach und Tod!
Ach neige,
Du Schmerzenreiche,
Dein Antlitz gnädig meiner Noth!

N a c h t.

Straße vor Gretchens Thüre.

Des Bruders
Soldatenehre

Valentin Soldat, Gretchens Bruder.

Valentin.

Wenn ich so saß bei einem Gelag,
3620
Wo mancher sich berühren mag,
Und die Gefellen mir den Flor
Der Mägdlein laut gepriesen vor,
Mit vollem Glas das Lob verschwemmt,
Den Ellenbogen aufgestemmt
3625
Saß ich in meiner sichern Ruh,
Hört' all dem Schwadroniren zu,
Und streiche lächelnd meinen Bart,
Und kriege das volle Glas zur Hand
Und sage: alles nach seiner Art!
3630
Aber ist Eine im ganzen Land,
Die meiner trauten Gretel gleicht,
Die meiner Schwester das Wasser reicht?
Top! Top! Kling! Klang! das ging herum;
Die einen schreien: er hat Recht,
3635
Sie ist die Zier vom ganzen Geschlecht!
Da saßen alle die Lober stumm.
Und nun! — um 's Haar sich auszuraufen
Und an den Wänden hinauf zu laufen! —
Mit Stichelreden, Nasertimpfen
3640
Soll jeder Schurke mich beschimpfen!

3645 Soll wie ein böser Schuldner sitzen,
Bei jedem Zufallswörtchen schwitzen!
Und möcht' ich sie zusammenschmeißen;
Könnst' ich sie doch nicht Lügner heißen.

Was kommt heran! Was schleicht herbei?
Irr' ich nicht, es sind ihrer zwei.
Ist er's, gleich pack' ich ihn bei'm Felle!
Soll nicht lebendig von der Stelle!

F a u s t. M e p h i s t o p h e l e s.

3650 Wie von dem Fenster dort der Sacristei
Aufwärts der Schein des ew'gen Lämpchens flämmert
Und schwach und schwächer seitwärts dämmert,
Und Finsterniß drängt ringsum bei!
So sieht's in meinem Busen nächtig.

Die Erscheinung
von Faust und
Mephisto
vor Gretchen's
Haus.

3655 Und mir ist's wie dem Räklein schwächig,
Das an den Feuerleitern schleicht,
Sich leis' dann um die Mauern streicht;
Mir ist's ganz tugendlich dabei,
Ein bißchen Diebsgelüst, ein bißchen Rammelrei.

Fausts Stimmung
und Zweck der
Kommene.

3660 So spukt mir schon durch alle Glieder
Die herrliche Walpurgisnacht.
Die kommt uns übermorgen wieder,
Da weiß man doch warum man wacht.

Mephisto
Schadenfreude

F a u s t.

3665 Rückt wohl der Schatz indessen in die Höh',
Den ich dorthinten flimmern seh'?

Mephistopheles.

Du kannst die Freude bald erleben,
Das Kesselfchen herauszuheben.
Ich schielte neulich so hinein,
Sind herrliche Löwenthaler drein.

Faust.

Nicht ein Geschmeide, nicht ein Ring,
Meine liebe Buhle damit zu zieren?

3670

Mephistopheles.

Ich sah dabei wohl so ein Ding
Als wie eine Art von Perlschnüren.

Faust.

So ist es recht! Mir thut es weh,
Wenn ich ohne Geschenke zu ihr geh'.

3675

Mephistopheles.

Es sollt' euch eben nicht verbrießen
Umsonst auch etwas zu genießen.
Jetzt da der Himmel voller Sterne glüht,
Sollt ihr ein wahres Kunststück hören:
Ich sing' ihr ein moralisch Lied,
Um sie gewisser zu bethören.

3680

Singt zur Cithar.

Was machst du mir
Vor Liebchens Thür,
Kathrinchen, hier
Bei frühem Tagesblicke?
Laß, laß es sein!
Er läßt dich ein

Das Lied aus
Hamlet

3685

Als Mädchen ein,
Als Mädchen nicht zurücker.

- 3690 Nehmt euch in Acht!
Ist es vollbracht,
Dann gute Nacht
Ihr armen, armen Dinger!
Habt ihr euch lieb,
3695 Thut keinem Dieb
Nur nichts zu Lieb',
Als mit dem Ring am Finger.

Valentin tritt vor.

- 3700 Wen lockst du hier? bei'm Element!
Vermaledeiter Rattenfänger!
Zum Teufel erst das Instrument!
Zum Teufel hinterdrein den Sänger!

Mephistopheles.

Die Cithre ist entzwei! an der ist nichts zu halten.

Valentin.

Nun soll es an ein Schädelspalten!

Mephistopheles zu Faust.

- 3705 Herr Doctor nicht gewichen! Frisch!
Hart an mich an, wie ich euch führe.
Heraus mit eurem Fledertwiß!
Nur zugestoßen! Ich parire.

Valentin.

Parire den!

Der Zweikampf
und Fluch Va-
lentins vor
seinem Tode

Mephistopheles.

Warum denn nicht?

Valentin.

Auch den!

Mephistopheles.

Gewiß!

Valentin.

Ich glaub', der Teufel sieht!

Was ist denn das? Schon wird die Hand mir lahm. 3710

Mephistopheles zu Faust.

Stoß' zu!

Valentin fällt.

O weh!

Mephistopheles.

Nun ist der Lämmel zahm!

Nun aber fort! Wir müssen gleich verschwinden:

Denn schon entsteht ein mörderlich Geschrei.

Ich weiß mich trefflich mit der Policei,

Doch mit dem Blutbann schlecht mich abzufinden. 3715

Marthe am Fenster.

Heraus! Heraus!

Gretchen am Fenster.

Herbei ein Licht!

Marthe wie oben.

Man schilt und rauft, man schreit und ficht.

Volk.

Da liegt schon einer todt!

M a r t h e heraustretend.

Die Mörder sind sie denn entflohn?

G r e t c h e n heraustretend.

3720 Wer liegt hier?

V o l k.

Deiner Mutter Sohn.

G r e t c h e n.

Allmächtiger! welche Noth!

V a l e n t i n.

Ich sterbe! das ist bald gesagt

Und bald er noch gethan.

Was steht ihr Weiber, heult und klagt?

3725 Kommt her und hört mich an!

Alle treten um ihn.

Mein Gretchen sieh! du bist noch jung,

Bist gar noch nicht geschiedt genug,

Machst deine Sachen schlecht.

Ich sag' dir's im Vertrauen nur:

3730 Du bist doch nun einmal eine Hur';

So sei's auch eben recht.

G r e t c h e n.

Mein Bruder! Gott! Was soll mir das?

V a l e n t i n.

Laß unsern Herr Gott aus dem Spaß.

Gesehn ist leider nun geschehn,

3735 Und wie es gehn kann, so wird's gehn.

Du singst mit Einem heimlich an,

Bald kommen ihrer mehre dran,
Und wenn dich erst ein Duzend hat,
So hat dich auch die ganze Stadt.

Wenn erst die Schande wird geboren, 3740
Wird sie heimlich zur Welt gebracht,
Und man zieht den Schleier der Nacht
Ihr über Kopf und Ohren;
Ja, man möchte sie gern ermorden.
Wächst sie aber und macht sich groß, 3745
Dann geht sie auch bei Tage bloß,
Und ist doch nicht schöner geworden.
Je häßlicher wird ihr Gesicht,
Je mehr sucht sie des Tages Licht.

Ich seh' wahrhaftig schon die Zeit, 3750
Daß alle brave Bürgersleut',
Wie von einer angesteckten Leichen,
Von dir, du Meze! seitab weichen.
Dir soll das Herz im Leib verzagen,
Wenn sie dir in die Augen sehn! 3755
Sollst keine goldne Kette mehr tragen!
In der Kirche nicht mehr am Altar stehn!
In einem schönen Spitzenragen
Dich nicht bei'm Tanze wohlbehagen!
In eine finstre Jammeredecken 3760
Unter Bettler und Krüppel dich verstecken,
Und wenn dir denn auch Gott verzeiht,
Auf Erden sein vermaledeit!

M a r t h e.

Befehlt eure Seele Gott zu Gnaden!
Wollt ihr noch Lästung auf euch laden? 3765

Valentin.

Könnst' ich dir nur an den dürren Leib,
Du schändlich kupplerisches Weib!
Da hoffst' ich aller meiner Sünden
Vergebung reiche Maß zu finden.

Gretchen.

3770 Mein Bruder! Welche Höllepein!

Valentin.

Ich sage, laß die Thränen sein!
Da du dich sprachst der Ehre los,
Gabst mir den schwersten Herzensstoß.
Ich gehe durch den Todesschlaf
3775 Zu Gott ein als Soldat und brav.

Stirbt.

Zitat aus Schiller: - Das ist
der Fluch der bösen That,
dass sie fortzeugend
Böses muss gebären.

Gretchens Reue im Dome Stimmungsbild

Zweiter und dritter Fluch:

der Muttertod und Gretchens
Dom. Schwangerschaft

Amt, Orgel und Gesang.

Gretchen unter vielem Volke. Böser Geist hinter Gretchen.

Böser Geist.

Wie anders, Gretchen, war dir's,
Als du noch voll Unschuld
Hier zum Altar trat'st,
Aus dem vergrißnen Büchelchen
Gebete lassest,
Halb Kinderspiele,
Halb Gott im Herzen!
Gretchen!

3780

Wo steht dein Kopf?
In deinem Herzen
Welche Mißthat?

3785

Muttertod → Bet'st du für deiner Mutter Seele, die
Durch dich zur langen, langen Bein hinüberschlief?
Auf deiner Schwelle weßten Blut?

— Und unter deinem Herzen
Regt sich's nicht quillend schon,
Und ängstet dich und sich
Mit ahnungsvoller Gegenwart?

3790

Schwangerschaft
das Kind

Gretchen.

3795 Weh! Weh!
 Wär' ich der Gedanken los,
 Die mir herüber und hinüber gehen
 Wider mich!

Chor.

Dies irae, dies illa
 Solvet saeculum in favilla.

Orgelton.

Böser Geist.

3800 Grimm faßt dich!
 Die Posaune tönt!
 Die Gräber beben!
 Und dein Herz,
 Aus Aschenruh
 3805 Zu Flammenqualen
 Wieder aufgeschaffen,
 Steht auf!

Gretchen.

3810 Wär' ich hier weg!
 Mir ist als ob die Orgel mir
 Den Athem versetzte,
 Gesang mein Herz
 Im Tiefsten löf'te.

Chor.

3815 Judex ergo cum sedebit,
 Quidquid latet adparebit,
 Nil inultum remanebit.

Gretchen.

Mir wird so eng!
 Die Mauern-Pfeiler
 Befangen mich!
 Das Gewölbe
 Drängt mich! — Luft!

3820

Böser Geist.

Verbirg dich! Sünd' und Schande
 Bleibt nicht verborgen.
 Luft? Licht?
 Weh dir!

Chor.

Quid sum miser tunc dicturus?
 Quem patronum rogaturus?
 Cum vix justus sit securus.

3825

Böser Geist.

Ihr Antlitz wenden
 Verklärte von dir ab.
 Die Hände dir zu reichen,
 Schauert's den Reinen.
 Weh!

3830

Chor.

Quid sum miser tunc dicturus?

Gretchen.

Nachbarin! Euer Fläschchen! —
 Sie fällt in Ohnmacht.

Fausts und
Mephistos
Walpurgisnacht. Aufstieg

Harzgebirg. Gegend von Schierke und Glend.

Faust. Mephistopheles.

Ihre Stimmung
im Gegensatz
zu einander.

Mephistopheles.

3835 Verlangst du nicht nach einem Besenstiele?

Ich wünschte mir den allerderbsten Bock.

Auf diesem Weg sind wir noch weit vom Ziele.

Vernunft und

Faust.

So lang ich mich noch frisch auf meinen Beinen fühle, Verstand
Genügt mir dieser Knotenstock.

3840 Was hilft's daß man den Weg verkürzt! —

Im Labyrinth der Thäler hinzuschleichen,

Dann diesen Felsen zu ersteigen,

Von dem der Quell sich ewig sprudelnd stürzt,

Das ist die Lust, die solche Pfade würzt!

3845 Der Frühling webt schon in den Birken

Und selbst die Fichte fühlt ihn schon;

Sollt' er nicht auch auf unsre Glieder wirken?

Mephistopheles.

Fürwahr ich spüre nichts davon!

Mir ist es winterlich im Leibe;

Ich wünschte Schnee und Frost auf meiner Bahn. 3850
Wie traurig steigt die unvollkommne Scheibe
Des rothen Monds mit später Gluth heran,
 Und leuchtet schlecht, daß man bei jedem Schritte,
 Vor einen Baum, vor einen Felsen rennt!
 Erlaub' daß ich ein Irrlicht bitte! 3855
 Dort seh' ich eins, das eben lustig brennt.
 Ge da! mein Freund! Darf ich dich zu uns fordern?
 Was willst du so vergebens lobern?
 Sei doch so gut und leucht' uns da hinauf!

Irrlichter

Irrlicht.

Ihre Begleiter

Aus Ehrfurcht, hoff ich, soll es mir gelingen, 3860
 Mein leichtes Naturell zu zwingen;
 Nur zickzack geht gewöhnlich unser Lauf.

Mephistopheles.

Ei! Ei! Er denkt's den Menschen nachzuahmen.
 Geh' Er nur g'rad', in's Teufels Namen!
 Sonst blas' ich Ihm Sein Flacker-Leben aus. 3865

Irrlicht.

Ich merke wohl, ihr seid der Herr vom Haus,
 Und will mich gern nach euch bequemen.
 Allein bedenkt! der Berg ist heute zaubertoll,
 Und wenn ein Irrlicht euch die Wege weisen soll,
 So müßt ihr's so genau nicht nehmen. 3870

Faust, Mephistopheles, Irrlicht im Wechselgesang.

Faust

In die Traum- und Zaubersphäre
 Sind wir, scheint es, eingegangen.
 Füh'r uns gut und mach' dir Ehre!

Fortsetzung

3875 Daß wir vorwärts bald gelangen,
In den weiten öden Räumen.

Drückt

3880 Seh' die Bäume hinter Bäumen,
Wie sie schnell vorüber rücken,
Und die Klippen, die sich bücken,
Und die langen Felsenasen,
Wie sie schnarchen, wie sie blasen!

Fant

3885 Durch die Steine, durch den Rasen
Eilet Bach und Bächlein nieder.
Hör' ich Rauschen? hör' ich Lieder?
Hör' ich holbe Liebesklage,
Stimmen jener Himmelstage?
Was wir hoffen, was wir lieben!
Und das Echo, wie die Sage
Alter Zeiten, hallet wider.

3890

Meinerts

3895 Uhu! Schuhu! tönt es näher,
Rauz und Ribitz und der Häher,
Sind sie alle noch geblieben?
Sind das Molche durch's Gesträuche?
Lange Beine, dicke Bäuche!
Und die Wurzeln, wie die Schlangen,
Winden sich aus Fels und Sande,
Strecken wunderliche Bande,
Uns zu schrecken, uns zu fangen;
Aus belebten derben Rasern
Strecken sie Polypenfäsern
3900 Nach dem Wandrer. Und die Mäuse

Salamander

Excrements

Tausendfärbig, schaaarentweise,
Durch das Moos und durch die Heide!
Und die Funkenwürmer fliegen,
Mit gedrängten Schwärme-Zügen,
Zum verwirrenden Geleite.

3905

Faust

Aber sag' mir ob wir stehen,
Oder ob wir weiter gehen?
Alles, alles scheint zu drehen,
Fels und Bäume, die Gesichter
Schneiden, und die irren Lichter,
Die sich mehren, die sich blähen.

3910

M e p h i s t o p h e l e s.

Weiterer
Aufstieg

Fasse wacker meinen Gipfel!
Hier ist so ein Mittelgipfel,
Wo man mit Erstaunen sieht,
Wie im Berg der Mammon glüht.

3915

F a u s t.

Fausts
und M's
Stimmung

Wie seltsam glimmert durch die Gründe
Ein morgenröthlich trüber Schein!
Und selbst bis in die tiefen Schlünde
Des Abgrunds wittert er hinein.

gold adern
dunkle dämpfe

Da steigt ein Dampf, dort ziehen Schwaden,
Hier leuchtet Gluth aus Dunst und Flor,
Dann schleicht sie wie ein zarter Faden,
Dann bricht sie wie ein Duell hervor.
Hier schlingt sie eine ganze Strecke,
Mit hundert Adern, sich durch's Thal,
Und hier in der gedrängten Eise

3920

Mineralogie

3925

- Bereinzelt sie sich auf einmal.
 Da sprühen Funken in der Nähe,
 Wie ausgestreuter goldner Sand.
 3930 Doch schau'! in ihrer ganzen Höhe
 Entzündet sich die Felsenwand.

M e p h i s t o p h e l e s.

- Erleuchtet nicht zu diesem Feste
 Herr Mammon prächtig den Palast? *Gold*
 Ein Glück daß du's gesehen hast;
 3935 Ich spüre schon die ungestümen Gäste.

F a u s t.

- Wie rast die Windsbraut durch die Luft! *Tempet*
 Mit welchen Schlägen trifft sie meinen Nacken!

M e p h i s t o p h e l e s.

- Du mußt des Felsens alte Rippen packen,
 Sonst stürzt sie dich hinab in dieser Schlünde Gruft. *Zerstörung*
 3940 Ein Rebel verdichtet die Nacht. *C-1343*
 Höre wie's durch die Wälder kracht!
 Aufgeschreckt fliegen die Eulen.
 Hör', es splintern die Säulen
 Ewig grüner Paläste.
 3945 Girren und Brechen der Äste!
 Der Stämme mächtiges Dröhnen!
 Der Wurzeln Knarren und Gähnen!
 Im fürchterlich verworrenen Falle
 Über einander krachen sie alle,
 3950 Und durch die übertrümmerten Klüfte
 Zischen und heulen die Lüfte.

Hörst du Stimmen in der Höhe?
 In der Ferne, in der Nähe?
 Ja, den ganzen Berg entlang
 Strömt ein wüthender Zauber gesang!

3955

Hexen (Bilder) Sagen im Chor.

Die Hexen zu dem Brocken ziehn,
 Die Stoppel ist gelb, die Saat ist grün.
 Dort sammelt sich der große Hauf,
 Herr Urrian sitzt oben auf.
 So geht es über Stein und Stod,
 Es st — t die Heze, es st — t der Bod.

3960

Stimme.

Die alte Baubo kommt allein;
 Sie reitet auf einem Mutterschwein.

Chor.

So Ehre denn, wem Ehre gebührt!
 Frau Baubo vor! und angeführt!
 Ein tüchtig Schwein und Mutter drauf,
 Da folgt der ganze Hexenhauf.

3965

Stimme.

Welchen Weg kommst du her?

Stimme.

Über'n Eisenstein!

Da guckt' ich der Eule in's Nest hinein.
 Die macht' ein Paar Augen!

Stimme.

D fahre zur Hölle.

3970

Was reit'st du so schnelle!

S t i m m e.

Mich hat sie geschunden,
Da sieh nur die Wunden !

H e r e n. C h o r.

3975 Der Weg ist breit, der Weg ist lang,
Was ist das für ein toller Drang ?
Die Gabel sticht, der Besen kratzt,
Das Kind ersticht, die Mutter plagt.

H e r e n m e i s t e r. H a l b e s C h o r.

3980 Wir schleichen wie die Schneef' im Haus,
Die Weiber alle sind voraus.
Denn, geht es zu des Bösen Haus,
Das Weib hat tausend Schritt voraus.

A n d r e H ä l f t e.

3985 Wir nehmen das nicht so genau,
Mit tausend Schritten macht's die Frau ;
Doch, wie sie auch sich eilen kann,
Mit Einem Sprunge macht's der Mann.

S t i m m e o b e n.

Kommt mit, kommt mit, vom Felsensee !

S t i m m e n v o n u n t e n.

Wir möchten gern mit in die Höh.
Wir waschen und blank sind wir ganz und gar ;
Aber auch ewig unfruchtbar.

critics

B e i d e C h ö r e.

3990 Es schweigt der Wind, es flieht der Stern,
Der trübe Mond verbirgt sich gern.

Im Säusen sprüht das Zauber-Chor
Viel tausend Feuerfunken hervor.

Stimme von unten.

Halte! Halte!

Stimme von oben.

Wer ruft da aus der Felsenspalte?

3995

Stimme unten.

Nehmt mich mit! Nehmt mich mit!
Ich steige schon dreihundert Jahr,
Und kann den Gipfel nicht erreichen.
Ich wäre gern bei Meinesgleichen.

Beide Chöre.

Es trägt der Felsen, trägt der Stod,
Die Gabel trägt, es trägt der Bod;
Wer heute sich nicht heben kann,
Ist ewig ein verlornen Mann.

4000

Halbhexe unten.

Ich tripple nach, so lange Zeit;
Wie sind die andern schon so weit!
Ich hab' zu Hause keine Ruh,
Und komme hier doch nicht dazu.

4005

Chor der Hexen.

Die Salbe gibt den Hexen Muth,
Ein Lumpen ist zum Segel gut,
Ein gutes Schiff ist jeder Trog;
Der flieget nie, der heut nicht flog.

4010

Beide Chöre.

Und wenn wir um den Gipfel ziehn,
 So streichet an dem Boden hin,
 Und deckt die Heide weit und breit
 Mit eurem Schwarm der Hegenheit.
 4015 Sie lassen sich nieder.

Mephistopheles.

Das drängt und stößt, das' ruscht und klappert!
 Das zischt und quirlt, das zieht und plappert!
 Das leuchtet, sprüht und stinkt und brennt!
 Ein wahres Hegenelement!
 4020 Nur fest an mir! sonst sind wir gleich getrennt.
 Wo bist du?

Weiterer Auf-
 stieg
 Mephistos
 Element

Faust in der Ferne.
 Hier!

Mephistopheles.

Was! dort schon hingerissen?
 Da werd' ich Hausrecht brauchen müssen.
 Platz! Junker Roland kommt. Platz! süßer Böbel, Platz!
 Hier, Doctor, fasse mich! und nun, in Einem Satz,
 4025 Laß uns aus dem Gebräng' entweichen;
 Es ist zu toll, sogar für Meinesgleichen.
 Dort neben leuchtet was mit ganz besondrem Schein,
 Es zieht mich was nach jenen Sträuchen.
 Komm, komm! wir schlupfen da hinein.

Isolierung
 zur Ver-
 führung
 Versetzung
 gewisser Per-
 sönlichkeiten

Faust.

auf den Brocken
 4030 Du Geist des Widerspruchs! Nur zu! du magst mich führen.
 Ich denke doch, das war recht klug gemacht;

Zum Broden wandeln wir in der Walpurgisnacht,
Um uns beliebig nun hieselbst zu isoliren.

M e p h i s t o p h e l e s.

Da sieh nur welche bunten Flammen!
Es ist ein muntreer Club beisammen.
Im Kleinen ist man nicht allein.

4035

F a u s t.

Doch droben möcht' ich lieber sein!
Schon seh' ich Gluth und Wirbelrauch.
Dort strömt die Menge zu dem Bösen;
Da muß sich manches Räthsel lösen.

4040

M e p h i s t o p h e l e s.

Doch manches Räthsel knüpft sich auch.
Laß du die große Welt nur sausen,
Wir wollen hier im Stillen hausen.
Es ist doch lange hergebracht,
Daß in der großen Welt man kleine Welten macht.
Da seh' ich junge Herren nackt und bloß,
Und alte die sich klug verhüllen.

4045

Seid freundlich, nur um meinetwillen;
Die Müß ist klein, der Spaß ist groß.

Ich höre was von Instrumenten tönen!

4050

Verflucht Geschnarr! Man muß sich dran gewöhnen.

Komm mit! Komm mit! Es kann nicht anders sein,

Ich tret' heran und führe dich herein,

Und ich verbinde dich auf's neue.

Was sagst du, Freund? das ist kein kleiner Raum.

4055

Da sieh nur hin! du siehst das Ende kaum.

Ein Hundert Feuer brennen in der Reihe;

*schon einmal
mit Gretchen*

Man tanzt, man schwagt, man lacht, man trinkt, man liebt;
Nun sage mir, wo es was Bessers gibt?

F a s t.

1060 Willst du dich nun, um uns hier einzuführen,
Als Zauberer oder Teufel produciren?

M e p h i s t o p h e l e s.

Zwar bin ich sehr gewohnt incognito zu gehn,
Doch läßt am Galatag man seinen Orden sehn.
Ein Knieband zeichnet mich nicht aus,
4065 Doch ist der Pferdefuß hier ehrenvoll zu Haus.
Siehst du die Schnecke da? Sie kommt herangetroffen;
Mit ihrem tastenden Gesicht
Hat sie mir schon was abgerochen.
Wenn ich auch will, verläugn' ich hier mich nicht.
4070 Komm nur! von Feuer gehen wir zu Feuer,
Ich bin der Werber und du bist der Freier.

Zu einigen, die um verglimmende Kohlen sitzen.

Ihr alten Herrn, was macht ihr hier am Ende?
Ich lobt' euch, wenn ich euch hübsch in der Mitte fände,
Von Saus umzirkt und Jugendbraus;
4075 Genug allein ist jeder ja zu Haus.

G e n e r a l.

Wer mag auf Nationen trauen!
Man habe noch so viel für sie gethan;
Denn bei dem Volk, wie bei den Frauen,
Steht immerfort die Jugend oben an.

M i n i s t e r.

4080 Jetzt ist man von dem Rechten allzutweit,
Ich lobe mir die guten Alten;

Denn freilich, da wir alles galten,
Da war die rechte goldne Zeit.

Barven u.

Wir waren wahrlich auch nicht dumm,
Und thaten oft was wir nicht sollten; 4085
Doch jezo kehrt sich alles um und um,
Und eben da wir's fest erhalten wollten.

Autor.

Wer mag wohl überhaupt jezt eine Schrift
Von mäßig klugem Inhalt lesen!
Und was das liebe junge Volk betrifft, 4090
Das ist noch nie so naseweis gewesen.

Me p h i s t o p h e l e s der auf einmal sehr alt erscheint.

Zum jüngsten Tag fühl' ich das Volk gereift,
Da ich zum letztenmal den Hengenberg ersteige,
Und, weil mein Fäßchen trübe läuft,
So ist die Welt auch auf der Reige. 4095

Trödelhede.

Ihr Herren geht nicht so vorbei!
Laßt die Gelegenheit nicht fahren!
Aufmerksam blickt nach meinen Waaren;
Es steht dahier gar mancherlei.
Und doch ist nichts in meinem Laden, 4100
Dem keiner auf der Erde gleicht,
Das nicht einmal zum tücht'gen Schaden
Der Menschen und der Welt gereicht.
Kein Dolch ist hier, von dem nicht Blut geflossen,
Kein Kelch, aus dem sich nicht, in ganz gesunden Leib, 4105

alte Dinge - die ich schon längst
schätzte und die ich nun in
meinem Wert

Verzehrend heißes Gift ergossen,
 Kein Schmuck, der nicht ein lebenswürdig Weib
 Verführt, kein Schwert, das nicht den Bund gebrochen,
 Nicht etwa hinterrücks den Gegenmann durchstoßen.

Mephistopheles.

Mephistos

- 4110 Frau Ruhme! Sie versteht mir schlecht die Zeiten,
 Gethan geschehn! Geschehn gethan!
 Verleg' Sie sich auf Neuigkeiten!
 Nur Neuigkeiten ziehn uns an.

Sinn auf

*Neuigkeiten ge-
wandt*

Faust.

- Daß ich mich nur nicht selbst vergesse!
 4115 Heiß' ich mir das doch eine Messe!

Mephistopheles.

Faust verwirrt

Der ganze Strudel strebt nach oben;
 Du glaubst zu schieben und du wirfst geschoben.

Faust.

Wer ist denn das?

Mephistopheles.

Betrachte sie genau!

Lilith ist das.

Faust.

Wer?

Mephistopheles.

Lilith

Adam's erste Frau.

- 4120 Nimm dich in Acht vor ihren schönen Haaren,
 Vor diesem Schmuck, mit dem sie einzig prangt.
 Wenn sie damit den jungen Mann erlangt,
 So läßt sie ihn sobald nicht wieder fahren.

F a u s t.

Da sitzen zwei, die Alte mit der Jungen;
Die haben schon was Rechts gesprungen!

4125

M e p h i s t o p h e l e s.

Das hat nun heute keine Ruh.

Es geht zum neuen Tanz; nun komm! wir greifen zu.

F a u s t mit der Jungen tanzend.

Einst hatt' ich einen schönen Traum;
Da sah ich einen Apfelbaum,
Zwei schöne Apfel glänzten dran,
Sie reizten mich, ich stieg hinan.

4130

D i e S c h ö n e.

Der Äpfelchen begehrt ihr sehr
Und schon vom Paradiese her.
Von Freuden fühl' ich mich bewegt,
Daß auch mein Garten solche trägt.

4135

M e p h i s t o p h e l e s mit der Alten.

Einst hatt' ich einen wüsten Traum;
Da sah ich einen gespaltnen Baum,
Der hatt' ein — — —;
So — es war, gefiel mir's doch.

D i e A l t e.

Ich biete meinen besten Gruß
Dem Ritter mit dem Pferdefuß!
Halt' Er einen — — bereit,
Wenn Er — — — nicht scheut.

4140

P r o t t o p h a n t a s m i s t.

Verfluchtes Volk! was untersteht ihr euch?

Verspottung
des Hiehlais

- 4145 Hat man euch lange nicht bewiesen,
Ein Geist steht nie auf ordentlichen Füßen?
Nun tanzt ihr gar, uns andern Menschen gleich!

Die S c h ö n e tanzend.

Was will denn der auf unserm Ball?

F a u s t tanzend.

Ei! der ist eben überall.

- 4150 Was andre tanzen muß er schätzen.
Kann er nicht jeden Schritt beschwätzen,
So ist der Schritt so gut als nicht geschehn.
Am meisten ärgert ihn, sobald wir vortwärts gehn.
Wenn ihr euch so im Kreise drehen wolltet,
4155 Wie er's in seiner alten Mühle thut,
Das hieß' er allenfalls noch gut;
Besonders wenn ihr ihn darum begrüßen solltet.

P r o k t o p h a n t a s m i s t.

- Ihr seid noch immer da! Nein das ist unerhört.
Verschwindet doch! Wir haben ja aufgeklärt! *Paraphrase*
4160 Das Teufelspaß es fragt nach keiner Regel. *an die Handlung*
Wir sind so klug und dennoch spukt's in Tegel.
Wie lange hab' ich nicht am Bahn hinausgekehrt
Und nie wird's rein, das ist doch unerhört!

Die S c h ö n e.

So hört doch auf uns hier zu ennuhären!

P r o k t o p h a n t a s m i s t.

- 4165 Ich sag's euch Geistern in's Gesicht,
Den Geistesdespotismus leid' ich nicht;
Mein Geist kann ihn nicht exerciren.
Es wird fortgetanzt.

Heut, seh' ich, will mir nichts gelingen;
 Doch eine Reise nehm' ich immer mit
 Und hoffe noch, vor meinem letzten Schritt,
 Die Teufel und die Dichter zu bezwingen. 4170

Mephistopheles.

Er wird sich gleich in eine Pfütze setzen,
 Das ist die Art wie er sich soulagirt,
 Und wenn Blutegel sich an seinem Steiß ergehen,
 Ist er von Geistern und von Geist curirt. 4175

Zu Faust, der aus dem Tanz getreten ist.
 Was lässest du das schöne Mädchen fahren,
 Das dir zum Tanz so lieblich sang? 4180

Faust.

Ach! mitten im Gesange sprang
 Ein rothes Mäuschen ihr aus dem Munde.

Mephistopheles.

Das ist was Rechts! Das nimmt man nicht genau;
 Genug die Maus war doch nicht grau.
 Wer fragt danach in einer Schäferstunde? 4185

Faust.

Dann sah ich —

Mephistopheles.

Was?

Faust.

Mephisto, siehst du dort
 Ein blaßes schönes Kind allein und ferne stehen?
 Sie schiebt sich langsam nur vom Ort,
 Sie scheint mit geschloss'nen Füßen zu gehen. 4185

Ich muß bekennen, daß mir dünkt,
Daß sie dem guten Gretchen gleicht.

M e p h i s t o p h e l e s.

4190 Laß das nur stehn! Dabei wird's niemand wohl.
Es ist ein Zauberbild, ist leblos, ein Idol.
Ihm zu begegnen ist nicht gut;
Vom starren Blick erstarrt des Menschen Blut,
Und er wird fast in Stein verkehrt,
Von der Meduse hast du ja gehört.

*Trübsinn
Anlegung
des Gretchen*

F a u s t.

4195 Fürwahr es sind die Augen einer Todten,
Die eine liebende Hand nicht schloß.
Das ist die Brust, die Gretchen mir geboten,
Das ist der süße Leib, den ich genoß.

*Faust
Gewissen*

M e p h i s t o p h e l e s.

4200 Das ist die Zauberei, du leicht verführter Thor!
Denn jedem kommt sie wie sein Liebchen vor.

F a u s t.

Welch eine Wonne! Welch ein Leiden!
Ich kann von diesem Blick nicht scheiden.
Wie sonderbar muß diesen schönen Hals
Ein einzig rothes Schnürchen schmücken,
4205 Nicht breiter als ein Messerrücken!

M e p h i s t o p h e l e s.

Ganz recht! ich seh' es ebenfalls.
Sie kann das Haupt auch unter'm Arme tragen;
Denn Perseus hat's ihr abgeschlagen. —
Nur immer diese Lust zum Wahn!

Komm doch das Hügelchen heran, 4210
 Hier ist's so lustig wie im Prater;
 Und hat man mir's nicht angethan,
 So seh' ich wahrlich ein Theater.
 Was gibt's denn da?

Servibilis.

Gleich fängt man wieder an.
 Ein neues Stück, das letzte Stück von sieben; 4215
 Soviel zu geben ist allhier der Brauch.
 Ein Dilettant hat es geschrieben,
 Und Dilettanten spielen's auch.
 Verzeiht ihr Herrn, wenn ich verschwinde;
 Mich dilettirt's den Vorhang aufzuziehn. 4220

Mephistopheles.

Wenn ich euch auf dem Bloßsberg finde,
 Das find' ich gut; denn da gehört ihr hin.

Intermezzo

Walpurgisnachtstraum

oder

Oberons und Titaniass Goldne Hochzeit.

Intermezzo.

Theatermeister.

4225 Heute ruhen wir einmal
Mieblings wackre Söhne.
Alter Berg und feuchtes Thal,
Das ist die ganze Scene!

Herold.

4230 Daß die Hochzeit golden sei
Soll'n funfzig Jahr sein vorüber;
Aber ist der Streit vorbei,
Daß golden ist mir lieber.

Oberon.

Seid ihr Geister wo ich bin,
So zeigt's in diesen Stunden;
König und die Königin,
Sie sind auf's neu verbunden.

P u d.

4235 Kommt der Puck und dreht sich quer
Und schleift den Fuß im Reihen;

Read notes
only

Hundert kommen hinterher
Sich auch mit ihm zu freuen.

Ariel.

Ariel bewegt den Sang
In himmlisch reinen Tönen; 4240
Viele Fragen lockt sein Klang,
Doch lockt er auch die Schönen.

Deron.

Gatten, die sich vertragen wollen,
Lernen's von uns beiden!
Wenn sich zweie lieben sollen, 4245
Braucht man sie nur zu scheiden.

Titania.

Schmolzt der Mann und grüßt die Frau,
So faßt sie nur behende,
Führt mir nach dem Mittag Sie,
Und Jhn an Nordens Ende. 4250

Orchester Tutti.

Fortissimo.

Fliegenschnauz' und Mückennas'
Mit ihren Anverwandten,
Frosch im Laub und Grill' im Gras
Das sind die Musikanten!

Solo.

Seht da kommt der Dudelsack!
Es ist die Seifenblase. 4255
Hört den Schneideschnideschnack
Durch seine stumpfe Nase.

Geist der sich erst bildet.
 Spinnenfuß und Krötenbauch
 4260 Und Flügelchen dem Wichtchen!
 Zwar ein Thierchen gibt es nicht,
 Doch gibt es ein Gedichtchen.

Ein Pärchen.

Kleiner Schritt und hoher Sprung
 Durch Honigthau und Düfte;
 4265 Zwar du trippelst mir genung,
 Doch geht's nicht in die Lüfte.

Neugieriger Reisender.
 Ist das nicht Masleraden-Spott?
 Soll ich den Augen trauen,
 4270 Oberon den schönen Gott
 Auch heute hier zu schauen?

Orthodox.

Keine Klauen, keinen Schwanz!
 Doch bleibt es außer Zweifel,
 So wie die Götter Griechenlands,
 So ist auch er ein Teufel.

Nordischer Künstler.

Was ich ergreife das ist heut
 4275 Fürwahr nur skizzenweise;
 Doch ich bereite mich bei Zeit
 Zur italiän'schen Reise.

Purist.

Ach! mein Unglück führt mich her:
 4280 Wie wird nicht hier gelubert!

Und von dem ganzen Heerheer
Sind zweie nur gepudert!

J u n g e F e r e.

Der Puder ist sowie der Mod
Für alt' und graue Weibchen;
Drum sitz' ich nackt auf meinem Bod
Und zeig' ein verbes Leibchen. 4285

M a t r o n e.

Wir haben zu viel Lebensart,
Um hier mit euch zu mauken;
Doch hoff' ich, sollt ihr jung und zart,
So wie ihr seid, verfaulen. 4290

C a p e l l m e i s t e r.

Fliegenschnauz' und Müdennas
Umschwärmt mir nicht die Nackte!
Frosch im Laub und Grill' im Gras,
So bleibt doch auch im Tacte!

W i n d f a h n e nach der einen Seite.

Gesellschaft wie man wünschen kann. 4295
Wahrhaftig lauter Bräute!
Und Junggesellen, Mann für Mann!
Die hoffnungsvollsten Leute.

W i n d f a h n e nach der andern Seite.

Und thut sich nicht der Boden auf
Sie alle zu verschlingen,
So will ich mit behebendem Lauf
Gleich in die Hölle springen. 4300

K e n i e n.

Als Insecten sind wir da,
Mit kleinen scharfen Scheren,
4305 Satan, unsern Herrn Papa,
Nach Bürden zu verehren.

H e n n i n g s.

Seht! wie sie in gedrängter Schaar
Naiv zusammen scherzen.
Am Ende sagen sie noch gar,
4310 Sie hätten gute Herzen.

M u s a g e t.

Ich mag in diesem Heerheer
Mich gar zu gern verlieren;
Denn freilich diese wußt' ich eh'r,
Als Musen anzuführen.

C i - d e v a n t G e n i u s d e r Z e i t.

Mit rechten Leuten wird man was.
Komm, fasse meinen Gipfel!
Der Bloßberg, wie der deutsche Parnasß,
4315 Hat gar einen breiten Gipfel.

N e u g i e r i g e r R e i s e n d e r.

Sagt wie heißt der steife Mann?
Er geht mit stolzen Schritten.
Er schnopert was er schnopern kann.
4320 „Er spürt nach Jesuiten.“

R r a n i c h.

In dem Klaren mag ich gern
Und auch im Trüben fischen;

Darum seht ihr den frommen Herrn 4325
Sich auch mit Teufeln mischen.

W e l t k i n d.

Ja für die Frommen, glaubet mir,
Ist alles ein Behikel;
Sie bilden auf dem Bloßberg hier
Gar manches Conventikel. 4330

T ä n z e r.

Da kommt ja wohl ein neues Chor?
Ich höre ferne Trommeln.
Nur ungestört! es sind im Rohr
Die unisonen Dommeln.

T a n z m e i s t e r.

Wie jeder doch die Beine lüpft! 4335
Sich wie er kann herauszieht!
Der Krumme springt, der Plumpe hüpft
Und fragt nicht wie es ausfieht.

F i d e l e r.

Das haßt sich schwer das Lumpenpaß
Und gäb' sich gern das Restchen;
Es eint sie hier der Dubelsack, 4340
Wie Orpheus Leier die Bestien.

D o g m a t i k e r.

Ich lasse mich nicht irre schrein,
Nicht durch Kritik noch Zweifel.
Der Teufel muß doch etwas sein;
Wie gäb's denn sonst auch Teufel? 4345

I d e a l i s t.

Die Phantasie in meinem Sinn
Ist dießmal gar zu herrlich.
Fürwahr, wenn ich das alles bin,
4350 So bin ich heute närrisch.

R e a l i s t.

Das Wesen ist mir recht zur Qual
Und muß mich baß verdrießen;
Ich stehe hier zum erstenmal
Nicht fest auf meinen Füßen.

S u p e r n a t u r a l i s t.

Mit viel Vergnügen bin ich da
4355 Und freue mich mit diesen;
Denn von den Teufeln kann ich ja
Auf gute Geister schließen.

S k e p t i k e r.

Sie gehn den Flämmchen auf der Spur,
4360 Und glaub'n sich nah dem Schatz.
Auf Teufel reimt der Zweifel nur;
Da bin ich recht am Platze.

C a p e l l m e i s t e r.

Frosch im Laub und Grill' im Gras
Verfluchte Dilettanten!
4365 Fliegenschnauz' und Mückennas'
Ihr seid doch Musikanten!

D i e G e w a n d t e n.

Sansfouci so heißt das Heer
Von lustigen Geschöpfen,

Auf den Füßen geht's nicht mehr,
Drum gehn wir auf den Köpfen.

4370

Die Unbehülflichen.

Sonst haben wir manchen Dissen erschranzt,
Nun aber Gott befohlen!
Unsere Schuhe sind durchgetanzt,
Wir laufen auf nackten Sohlen.

Irrlichter.

Von dem Sumpfe kommen wir,
Woraus wir erst entstanden;
Doch sind wir gleich im Reihen hier
Die glänzenden Galanten.

4375

Sternschnuppe.

Aus der Höhe schoß ich her
Im Stern- und Feuer Scheine,
Liege nun im Grase quer,
Wer hilft mir auf die Beine?

4380

Die Massiven.

Platz und Platz! und ringsherum!
So gehn die Gräschen nieder,
Geister kommen, Geister auch
Sie haben plumpe Glieder.

4385

Pud.

Tretet nicht so mastig auf
Wie Elephantenälber,
Und der plumpst' an diesem Tag
Sei Pud der derbe selber.

4390

A r i e l.

Gab die liebende Natur
Gab der Geist euch Flügel,
Folget meiner leichten Spur,
Auf zum Rosenhügel!

D r e s t e r.

Pianissimo.

4395

Wolkenzug und Nebelflor
Erhellen sich von oben.
Luft im Laub und Wind im Rohr
Und alles ist zerfloben.

Prosa scene

Rückkehr zu Gretchen

Trüber Tag. Gretchen

Feld.

Fausts Rufe

Faust. Mephistopheles.

über die abgeschmackten Zerstreuungen

Im Elend! Verzweifeln! Erbärmlich auf der Erde lange
verirrt und nun gefangen! Als Missethäterin im Kerker zu
entsetzlichen Qualen eingesperrt das holbe unselige Geschöpf!
Bis dahin! dahin! — Verrätherischer nichtswürdiger Geist, und
das hast du mir verheimlicht! — Steh nur, steh! Wälze die 5
teuflischen Augen ingrimmend im Kopf herum! Steh und
truhe mir durch deine unerträgliche Gegenwart! Gefangen!
Im untwiederbringlichen Elend! Bösen Geistern übergeben
und der richtenden gefühllosen Menschheit! Und mich wiegst
du indeß in abgeschmackten Zerstreuungen, verbirgst mir ihren 10
wachsenden Jammer und lässest sie hilflos verderben!

Mephistopheles.

Sie ist die Erste nicht.

Faust.

Hund! abscheuliches Unthier! — Wandle ihn, du unend-
licher Geist! wandle den Wurm wieder in seine Hundsgestalt,
wie er sich oft nächtlicher Weile gefiel vor mir herzutrotten, dem 15
harmlosen Wanderer vor die Füße zu kollern und sich dem nie-
derstürzenden auf die Schultern zu hängen. Wandl' ihn wieder
in seine Lieblingsbildung, daß er vor mir im Sand auf dem

- Bauch kriechen, ich ihn mit Füßen trete, den verworfnen! —
20 Die Erste nicht! — Jammer! Jammer! von keiner Menschen-
seele zu fassen, daß mehr als ein Geschöpf in die Tiefe dieses
Elendes versank, daß nicht das erste genug that für die Schuld
aller übrigen in seiner windenden Todesnoth vor den Augen
des ewig Verzeihenden! Mir wühlt es Mark und Leben durch,
25 das Elend dieser Einzigen; du grinsest gelassen über das Schick-
sal von Tausenden hin!

Mephistopheles.

- Nun sind wir schon wieder an der Grenze unseres Wißes, da
wo auch Menschen der Sinn überschnappt. Warum machst du
Gemeinschaft mit uns, wenn du sie nicht durchführen kannst?
30 Willst fliegen und bist vor'm Schwindel nicht sicher? Drängen
wir uns dir auf, oder du dich uns?

Faust. *Am Ende der Welt steht*

- Stetse deine gefräßigen Zähne mir nicht so entgegen! Mir
ekelt's! — Großer herrlicher Geist, der du mir zu erscheinen
würdigtest, der du mein Herz kenneest und meine Seele, warum
35 an den Schandgesellen mich schmieden, der sich am Schanden
weidet und am Verderben sich lekt?

Mephistopheles.

Endigst du?

Faust.

Rette sie! oder weh dir! Den gräßlichsten Fluch über dich
auf Jahrtausende!

Mephistopheles.

- 40 Ich kann die Bande des Rächers nicht lösen, seine Riegel
nicht öffnen. — Rette sie! — Wer war's, der sie in's Verderben
stürzte? Ich oder du?

Symphonie Fausta für Gretchen

218

Faust. Erster Theil.

Faust blüht wild umher.

Mephistopheles.

Greiffst du nach dem Donner? Wohl, daß er euch elenden Sterblichen nicht gegeben ward! Den unschuldig Entgegnenden zu zerschmettern, das ist so Tyrannen-Art sich in Verlegen- 45 heiten Luft zu machen.

Faust.

Bringe mich hin! Sie soll frei sein!

Mephistopheles.

Und die Gefahr der du dich aussetzest? Wisse, noch liegt auf der Stadt Blutschuld von deiner Hand. Über des Erschlagenen Stätte schweben rächende Geister und lauern auf 50 den wiederkehrenden Mörder.

Faust.

Noch das von dir? Mord und Tod einer Welt über dich Ungeheuer! Führe mich hin, sag' ich, und befrei' sie!

Mephistopheles.

Ich führe dich und was ich thun kann, höre! Habe ich alle Macht im Himmel und auf Erden? Des Thürners Sinne will 55 ich umnebeln, bemächtige dich der Schlüssel und führe sie heraus mit Menschenhand. Ich wache! die Zauberpferde sind bereit, ich entführe euch. Das vermag ich.

Faust.

Auf und davon!

Situations bild

Hinrichtungsplatz

Nacht.

Offen Feld.

Faust Mephistopheles, auf schwarzen Pferden daher brausend.

Faust.

Was weben die dort um den Rabenstein?

Mephistopheles.

4400 Weiß nicht was sie lochen und schaffen.

Faust.

Schweben auf, schweben ab, neigen sich, beugen sich.

Mephistopheles.

Eine Hergenzunft.

Faust.

Sie streuen und weihen.

Mephistopheles.

Vorbei! Vorbei!

Gretchen's Schicksal

A r t e r.

F a u ſt mit einem Bund Schlüssel und einer Lampe, vor einem eisernen
Thürchen.

F a u ſt.

Nich faßt ein längſt entwohnter Schauer, 4405
Der Menſchheit ganzer Jammer faßt mich an.
Hier wohnt ſie hinter dieſer feuchten Mauer,
Und ihr Verbrechen war ein guter Wahn!
Du zauderſt zu ihr zu gehen!
Du fürchteſt ſie wieder zu ſehen! 4410
Fort! Dein Zagen zögert den Tod heran.

Er ergreift das Schloß. Es ſingt inwendig.

Meine Mutter, die Hur',
Die mich umgebracht hat!
Mein Vater, der Schelm,
Der mich geſſen hat! 4415
Mein Schweſterlein klein
Hub auf die Bein',
An einem kühlen Ort;
Da ward ich ein ſchönes Waldbögelein;
Fliege fort, fliege fort! 4420

F a u ſt aufſchließend.

Sie ahnet nicht, daß der Geliebte lauſcht,
Die Ketten klirren hört, das Stroh, das rauſcht.

Er tritt ein.

M a r g a r e t e sich auf dem Lager verbergend.

Weh! Weh! Sie kommen. Bitterer Tod!

F a u s t leise.

Still! Still! Ich komme dich zu befreien.

M a r g a r e t e sich vor ihn hinwälzend.

4425 Bist du ein Mensch, so fühle meine Noth!

F a u s t.

Du wirfst die Wächter aus dem Schläfe schreien!

Er faßt die Ketten, sie aufzuschließen.

M a r g a r e t e auf den Knieen.

Wer hat dir Fester diese Nacht

Über mich gegeben!

Du holst mich schon um Mitternacht.

4430 Erbarme dich und laß mich leben!

Ist's morgen früh nicht zeitig genug?

Sie steht auf.

Bin ich doch noch so jung, so jung!

Und soll schon sterben!

Schön war ich auch, und das war mein Verderben.

4435 Nah war der Freund, nun ist er weit;

Zerissen liegt der Kranz, die Blumen zerstreut.

Fasse mich nicht so gewaltsam an!

Schone mich! Was hab' ich dir gethan?

Laß mich nicht vergebens flehen,

4440 Hab' ich dich doch mein' Tage nicht gesehen!

F a u s t.

Werd' ich den Jammer überstehen!

Rück Erinnerung M a r g a r e t e.

Ich bin nun ganz in deiner Macht.
 Laß mich nur erst das Kind noch tranken.
 Ich herzt' es diese ganze Nacht;
 Sie nahmen mir's, um mich zu tranken 4445
 Und sagen nun, ich hätt' es umgebracht.
 Und niemals werd' ich wieder froh.
 Sie singen Lieder auf mich! Es ist böß von den Leuten!
 Ein altes Märchen endigt so,
 Wer heißt sie's deuten? 4450

F a u s t wirft sich nieder.

Ein Liebender liegt dir zu Füßen
 Die Jammerknechtschaft aufzuschließen.

M a r g a r e t e wirft sich zu ihm.

O laß uns knien die Heil'gen anzurufen!
 Sieh! unter diesen Stufen,
 Unter der Schwelle 4455
 Siebet die Hölle!
 Der Böse,
 Mit furchtbarem Grimme,
 Macht ein Getöse!

F a u s t laut.

Gretchen! Gretchen! 4460

M a r g a r e t e aufmerksam.

Das war des Freundes Stimme!
 Sie springt auf. Die Ketten fallen ab.
 Wo ist er? Ich hab' ihn rufen hören.
 Ich bin frei! Mir soll niemand wehren.

An seinen Hals will ich fliegen,
 4465 An seinem Busen liegen!
 Er rief Gretchen! Er stand auf der Schwelle.
 Mitten durch's Heulen und Klappen der Hölle,
 Durch den grimmigen teuflischen Hohn,
 Erkennt' ich den süßen, den liebenden Ton.

F a u st.

4470 Ich bin's!

M a r g a r e t e.

Du bist's! O sag' es noch einmal!

Ihn fassend.

Er ist's! Er ist's! Wohin ist alle Qual?
 Wohin die Angst des Kerkers? der Ketten?
 Du bist's! Kommst mich zu retten!
 Ich bin gerettet! —

4475 Schon ist die Straße wieder da,
 Auf der ich dich zum erstenmale sah,
 Und der heitere Garten,
 Wo ich und Marthe deiner warten.

F a u st fortstrebend.

Komm mit! Komm mit!

M a r g a r e t e.

O weile!

4480 Weil' ich doch so gern wo du weilest!

Lieblosend.

F a u st.

Eile!

Wenn du nicht eilest,
 Werden wir's theuer büßen müssen.

M a r g a r e t e.

Wie? du kannst nicht mehr küssen?
 Mein Freund, so kurz von mir entfernt, 4485
 Und hast 's Küssen verlernt?
 Warum wird mir an deinem Halse so bang?
 Wenn sonst von deinen Worten, deinen Blicken
 Ein ganzer Himmel mich überdrang,
 Und du mich küßtest als wolltest du mich ersticken. 4490
 Küsse mich!
 Sonst küß ich dich!

Sie umfaßt ihn.

O weh! deine Lippen sind kalt,
 Sind stumm.
 Wo ist dein Lieben 4495
 Geblieben?
 Wer brachte mich drum?

Sie wendet sich von ihm.

F a u s t.

Komm! Folge mir! Liebchen, fasse Muth!
 Ich herze dich mit tausendfacher Gluth;
 Nur folge mir! Ich bitte dich nur dieß! 4500

M a r g a r e t e zu ihm gewendet.

Und bist du's denn? Und bist du's auch gewiß?

F a u s t.

Ich bin's! Komm mit!

M a r g a r e t e.

Du machst die Fesseln los,
 Nimmst wieder mich in deinen Schoos.

Wie kommt es, daß du dich vor mir nicht scheust? —
 4505 Und weißt du denn, mein Freund, wen du befreist?

F a u s t.

Komm! komm! Schon weicht die tiefe Nacht.

M a r g a r e t e.

Meine Mutter hab' ich umgebracht,
 Mein Kind hab' ich ertränkt.
 War es nicht dir und mir geschenkt?
 4510 Dir auch. — Du bist's! ich glaub' es kaum.
 Gib deine Hand! Es ist kein Traum!
 Deine liebe Hand! — Ach aber sie ist feucht!
 Wische sie ab! Wie mich däucht
 Ist Blut dran.
 4515 Ach Gott! Was hast du gethan!
 Stecke den Degen ein;
 Ich bitte dich drum!

F a u s t.

Laß das Vergangne vergangen sein,
 Du bringst mich um.

M a r g a r e t e.

Nein, du mußt übrig bleiben!
 Ich will dir die Gräber beschreiben.
 Für die mußt du sorgen
 Gleich morgen;
 Der Mutter den besten Platz geben,
 4525 Meinen Bruder sogleich daneben,
 Mich ein wenig bei Seit',
 Nur nicht gar zu weit!

Und das Kleine mir an die rechte Brust.
 Niemand wird sonst bei mir liegen! —
 Mich an deine Seite zu schmiegen 4530
 Das war ein süßes, ein holdes Glück!
 Aber es will mir nicht mehr gelingen;
 Mir ist's als müßt' ich mich zu dir zwingen,
 Als stießeſt du mich von dir zurück;
 Und doch bist du's und blickst so gut, so fromm. 4535

F a u ſt.

Fühlst du daß ich es bin, so komm!

M a r g a r e t e.

Dahinaus?

F a u ſt.

In's Freie.

M a r g a r e t e.

Ist das Grab drauß',

Lauert der Tod, so komm!
 Von hier in's ewige Ruhebett 4540
 Und weiter keinen Schritt —
 Du gehst nun fort? O Heinrich, könnt' ich mit!

F a u ſt.

Du kannst! So wolle nur! Die Thür steht offen.

M a r g a r e t e.

Ich darf nicht fort; für mich ist nichts zu hoffen.
 Was hilft es fliehn? Sie lauern doch mir auf. 4545
 Es ist so elend Betteln zu müssen,
 Und noch dazu mit bösem Gewissen!
 Es ist so elend in der Fremde schweifen,
 Und sie werden mich doch ergreifen!

F a u f t.

4550 Ich bleibe bei dir.

M a r g a r e t e.

Geschwind! Geschwind!

Rette dein armes Kind.

Fort! Immer den Weg

Am Bach hinauf,

4555 Über den Steg,

In den Wald hinein,

Links wo die Pflanze steht,

Im Teich.

Faß' es nur gleich!

4560 Es will sich heben,

Es zappelt noch!

Rette! Rette!

Das Ertränken
des Kindes

F a u f t.

Befinne dich doch!

Nur Einen Schritt, so bist du frei!

M a r g a r e t e.

4565 Wären wir nur den Berg vorbei!

Da sitzt meine Mutter auf einem Stein,

Es faßt mich kalt bei'm Schopfe!

Da sitzt meine Mutter auf einem Stein

Und wackelt mit dem Kopfe;

4570 Sie winkt nicht, sie nickt nicht, der Kopf ist ihr schwer,

Sie schlief so lange, sie wacht nicht mehr.

Sie schlief, damit wir uns freuten,

Es waren glückliche Zeiten!

F a u s t.

Hilft hier kein Flehen, hilft kein Sagen;
So wag' ich's dich hintweg zu tragen.

4575

M a r g a r e t e.

Laß mich! Nein, ich leide keine Gewalt!
Fasse mich nicht so mörderisch an!
Sonst hab' ich dir ja alles zu Lieb' gethan.

F a u s t.

Der Tag graut! Liebchen! Liebchen!

M a r g a r e t e.

Tag! Ja es wird Tag! der letzte Tag bringt herein; 4580
Mein Hochzeittag sollt' es sein!

Sag' niemand daß du schon bei Gretchen warst.

Weh meinem Kranze!

Es ist eben geschehn!

Wir werden uns wiedersehn;

4585

Aber nicht bei'm Tanze.

Die Menge drängt sich, man hört sie nicht.

Der Platz, die Gassen

Können sie nicht fassen.

Die Glocke ruft, das Stäbchen bricht.

4590

Wie sie mich binden und packen!

Zum Blutstuhl bin ich schon entrückt.

Schon zuckt nach jedem Nacken

Die Schärfe die nach meinem zückt.

Stumm liegt die Welt wie das Grab!

4595

F a u s t.

O wär' ich nie geboren!

Hinrichtung
vergesen

Mephistopheles erscheint draußen.

Auf! oder ihr seid verloren.
Unnützes Jagen! Zaudern und Plaudern!
Meine Pferde schaudern,
Der Morgen dämmert auf.

4600

Margarete.

Was steigt aus dem Boden herauf?
Der! der! Schick' ihn fort!
Was will der an dem heiligen Ort?
Er will mich!

Faust.

Du sollst leben!

Margarete.

4605

Gericht Gottes! Dir hab' ich mich übergeben!

Mephistopheles zu Faust.

Komm! Komm! Ich lasse dich mit ihr im Stich.

Margarete.

Dein bin ich, Vater! Rette mich!
Ihr Engel! Ihr heiligen Schaaren,
Lagert euch umher, mich zu bewahren!
Heinrich! Mir graut's vor dir.

4610

Mephistopheles.

Sie ist gerichtet!

Stimme von oben.

Ist gerettet!

Abrechen gegen
Mephisto

Urteil und

Rettung

Mephistopheles zu Faust.

Her zu mir!

Verschwindet mit Faust.

Stimme von ihnen, verhallend.

Heinrich! Heinrich!

Er ist am unpötesten gebunden

NOTES.

(234)

ABBREVIATIONS.

Ct.	Compare, see.
C.M.	Christlich Meynenden Faust-book (Intr. p. xvii).
D.M.	Deutsche Mythologie (see under Grimm, Appendix I).
Fgm.	Fragment of 1790 (Intr. p. xliv).
G.-J.	Goethe-Jahrbuch.
Intr.	Introduction.
l.	line.
p.	page.
Par.	Paralipomena (see under Strenke, Appendix I).
U.	Urfaust, Göchhausen Faust (Intr. pp. xxxix, xl).
V. L.	Vierteljahrschrift für Litteraturgeschichte.
Wb.	Wörterbuch.
<i>Werke.</i>	Goethe's Works, Weimar Edition (Intr. p. x, foot-note).
<i>Werke</i> H.	" " Hempel " " " "
=	equivalent to.
>	passing into, becoming.
+	ensuing stage-direction.

Other common abbreviations, including those of familiar grammatical and philological terms, books of the Bible, etc., do not require explanations. Where a work is referred to by the author's name only, consult the bibliographical list in Appendix I.

B e i g n u n g.

THESE fine stanzas, written, as we now know from Goethe's diary, on the 24th of June, 1797, are in no sense a part of the drama of *Faust*, but simply an 'occasional' lyric. The poet, now in middle life, has determined to resume work upon *Faust*. In 'dedicating' himself to the task he gives expression to the feelings that come to him as he thinks of his youth when the work was begun. Cf. Intr. p. lix. The meter, a regular eight-line stanza with feminine rimes *a, c*, and masculine rimes *b*, combining according to the system *abababcc*, was a favorite one with Goethe in pensive, elegiac moods.

1. *schwankende Gestalten*, 'waving forms'; Faust, Mephistopheles, Gretchen, etc., conceived as air-phantoms. Goethe often alludes to his poetic musings under the image of communing with spirits. Cf. his *Tasso*, l. 562. In a letter to Schiller of July 1, 1797, he speaks of the 'air-phantoms of *Faust*.' — *Wieder*, 'again,' with allusion to their first approach in the poet's youth.

2. *trüben*, 'dim'; his early vision was not yet clear.

4. *Wahn*; not exactly 'illusion,' nor 'delusion,' but 'fantastic idea,' viz., the early project of dramatizing the Faust-legend. To the Goethe of 1797 this project, as he had long ago conceived it, appears quixotic, based on illusion. Cf. Intr. p. lix.

5. *mögt ihr walten*, 'you may have your way.'

6. *Wie ihr . . . steigt*. At the noontide of his life the poet has reached a clear height, from which the youthful *Faust* and its mental associations present themselves as a region of 'foggy mist.' Cf. the letter to Schiller of June 22, 1797, where, as here, *Dunst und Nebel* is a hendiadys for *Nebelbunst*. From out this dim medium the 'forms' rise about him and mutely insist upon a renewal of the earlier comradeship. He resolves to yield to their importunity.

8. *umwittert*. The verb means 'to encompass' in the form of an atmospheric influence. The 'forms' are surrounded by a magic aura, at the touch of which the poet is thrilled with the old youthful agitation.

10. *Schatten*; visions of youthful friends now dead, or otherwise lost to view.

12. *erste Lieb' und Freundschaft*. If we attempt to think of any one in particular, which is not at all necessary, it should probably be of Friederike Brion and the friendships of 1772-1775. There had been earlier loves and friendships, but these were the 'first' of the awakened, liberated Goethe, the Goethe of *Faust*. Still, Schröder sees here an allusion to the Frankfurt Gretchen of *Werke*, XXVI., 266 ff. Cf. Intr. p. lxxxi. — The bad rime *auf : herauf* was probably deliberate. Rimes to *auf* are scarce in German. Vischer, G.-J., IV., 9, calls the apparent negligence *unverbesserlich schön*.

13. *Klage*, 'mourner's plaint.'

18. *Die Seelen . . . sang*. The friends from far and near to whom, in Frankfurt and later in Weimar, Goethe was wont to read his *Faust*. Cf. Intr. p. xxxviii.

21. *Leid*. The early *Faust* is conceived as a record of 'suffering,' a common image with Goethe for his poetic 'confessions.' Cf. Thomas's *Goethe's Tasso*, Intr. p. xlix ff. On the reading *Steb* cf. Appendix II. — *unbekannten Menge*; the general public, the 'unknown multitude,' who have read the printed Fragment of 1790, and will read the new scenes that are to be added. They may praise the art of the poem, but they will not feel for the 'suffering' that underlies it.

22. *macht . . . bang*, 'makes my heart misgive me.' To an English ear the dat. sounds unnatural, but it is the historically correct construction — *es ist mir, thut mir, macht mir bang*, just like *es thut mir wohl*. *Ich bin bang, es macht mein Herz bang*, are comparatively modern.

23. *was*, 'they who'; here, like the *es* in l. 24, of persons. This is a common use of the neut. sing. pronoun to refer to 'several persons in a general way' (Hart). Cf. Schiller's *Tell*, I, 3: *Das schlendert wie die Schnecken*, 'those fellows dawdle like snails.' — *Lied* refers to the early *Faust*, or perhaps to Goethe's youthful singing generally. With *erfreuet* supply *hat*, rather than *hätte*, taking *sonst* in the sense of 'formerly' rather than in that of 'else.'

26. *Geisterreich*; the 'spirit-realm' of departed friends.

28. *lispelnd Lieb*; of this Dedication. As the poet surrenders himself to the memories of his youth, the rush of feeling overcomes him and the hitherto clear notes of his lyre die away in 'plaintive' (*lispelnd*), 'uncertain' tones like those of an Æolian harp.

29. *Schauer*, 'feeling of awe.' — *Thräne folgt den Thränen*; *metri gratia* for *Thräne folgt der Thräne*. So in l. 4658 we find *Wunsch um Wünsche*, for *Wunsch um Wunsch*, 'wish after wish.'

Vorspiel auf dem Theater.

The Prelude is a dialogue in which the function of the playwright is considered from three different points of view: that of the Manager, who wishes to draw the crowd and make money; that of the Comedian, who wishes to provide amusement for the young; and that of the Poet with his ideal notions of art for art's sake. The fiction, which makes no claim to naturalness, is this: A company of players have arrived in a German city, set up their temporary theater of boards, and announced a play. But, though the audience has already gathered, the play has not yet been composed; even its general character is quite undetermined. So the Manager and the 'Merry-Andrew,' the actor who takes the part of the funny man, advise the Poet how to go to work. At the end of the conference we must imagine the Poet to improvise the play of *Faust*. Of course the Poet is Goethe, but — so is the Manager and the Comedian. As director of the Weimar theater Goethe was quite familiar with the manager's point of view, while in his youth he had written several farces and satirical plays the chief aim of which was amusement 'for the present.' The Prelude is not meant to imply that *Faust* embodies only the austere views of the Poet, that he follows his own bent and pays no attention to the advice of the other two; the humorous point of the whole is that all three get their demands complied with. *Faust* is as full of action, as motley, as spectacular, as free-and-easy in its technique, as the Manager could wish; it contains enough humor and hocus-pocus to satisfy the Comedian, while it is

after all a work of art, made not for the crowd or for the moment, but for the best and for the ages. It has been thought that the Prelude was suggested by the Hindu drama *Çākuntala*, a translation of which by Forster appeared in 1791 and greatly interested Goethe. The *Çākuntala* has a prelude in which the Director converses with an actress about the play that is to be given.

The meter of the Prelude is irregular (*vers irréguliers*, cf. Bartsch in G.-J., I., 131). It consists of rimed iambic lines of four or five feet, with occasional alexandrines. The rimes are either crossed or consecutive, and masculine rimes alternate with feminine. Consecutive pairs of the same gender do not occur. Alexandrines are lines 55, 104, 117, 119, 126, 129, 140, 148, 165, 180, 181 and 225. No special significance attaches to their use; that is, they are not employed deliberately for any specific effect.

The Prelude was probably written in June-July, 1797.

35. *in deutschen Landen*; not to be taken as implying that the players come from abroad (an interpretation forbidden by the *unfern* of l. 231), but only as indicating that Goethe has in mind the specific conditions of Germany. As noted above, the fiction of the Prelude makes no pretence to being natural or realizable.

39. *Pfosten*; the 'posts' supporting the stage. — *Aufgeschlagen*, 'thrown up'; implying hasty or temporary construction.

41. *Augenbraunen*. The original and now usual form is *Augenbrauen*, which Goethe also uses.

43. *versöhnt*, 'conciliates.'

48. *mit Bedeutung*, 'while having some significance,' 'while not trivial.'

51. *Wehen*, 'throes.' The spasmodic surgings of the crowd are likened to birth-pains. So at least Sanders Wb., *sub voce* *Weh*.

52. *enge Gnadenpforte*; in allusion to the 'strait' (i. e. narrow) gate, *στενὴ πύλη*, of Matt. vii, 13.

53. *vor Bieren*, 'before four o'clock.' The declined plu. *Biere* occurs only in certain set phrases, e. g., *mit Bieren*, 'with four horses'; *auf allen Bieren*, 'on all fours'; *um Biere*, 'at four o'clock.' The plays at Weimar usually began at six or half-past-five p. m.

55. The simile was suggested, no doubt, by what had lately been going

on in Paris. See Carlyle's *French Revolution*, bk. 6, the chapter "In Queue."

59-74. The Poet speaks at first in the stanza of the Zueignung. With the sentiment expressed cf. Goethe's *Tasso*, l. 454:

Die Menge macht den Künstler irr' und scheu.

60. *und entflieht*, 'our wit forsakes us.'

62. *Strudel*, 'vortex' of vulgarity.

63. *stillen Himmelsenge*, 'quiet, celestial nook' of personal affection and sympathy. The thought is that the best incentive to good work is the desire to please the friends whom one loves. Cf. Thomas's Goethe's *Tasso*, ll. 447-8, and the editor's note.

64. *Wo nur*, 'where alone,' the *nur* being *metri gratis* for *allein*. The phrase *wo nur* commonly means 'wherever.' Of course *nur* can not be taken with *Dichter*.

66. *Götterhaub.* In compounds, *Götter-* is often used without polytheistic tinge in the sense of divine. — *Erpflegen* is a rare verb quoted in Grimm Wb. for this passage only and defined *curare*. The *er-* gives the force 'to nurse effectively,' 'nurse into health and vigor.'

68. *schüchtern vorgelallt*, 'timidly stammered out.' The poetic artist is thought of as 'timid' about entrusting the child of his love to the wild waves of contemporary opinion; his work is 'stammered forth' because he feels that it is an imperfect utterance of his thought.

69. *Mißrathen gelungen*, 'miscarrying now, and now perhaps succeeding,' according as the poet is more or less lucky in his attempt at utterance. On the force of the participles see Brandt, § 295.

70. *des Gewalt*. By the 'power of the wild moment' is meant the distracting interests of the time. These 'engulf' the poem, i. e., cause it to be overlooked or ignored for a season.

71-2. The thought is that a poet's work may be before the world for years before it is recognized for what it really is. No reference to the long incubation of the subject in the poet's mind.

79. *Gegenwart*, 'present,' not 'presence,' as Taylor has it. — *Braven Ruaben*, 'lusty lad.'

80. *ist immer was*, 'counts anyway for something also.' *Immer* is here a strengthening particle used to enforce an assertion in view of opposition. Cf. Goethe's *immer ein schön Stück Arbeit*, 'undeniably a

handsome piece of work'; immer ein hübscher Burſche, 'a pretty fellow certainly.' Schon was, means 'at least something,' i. e., *something*, with emphasis.

81-4. Directed against the words of the Poet in ll. 59 ff. The thought is that a poet who knows how to please will not feel bitter toward 'the people.' On the contrary, he will prefer a large public that he may be more sure of producing a great effect.

83-4. Er wünscht . . . erschüttern; less briefly expressed: Er wünscht sich einen großen viel mehr als einen kleinen Kreis, um seinen Kreis gewisser zu erschüttern. The argument is not that among many there will be more to feel the poet's power, but rather that the small circle of intimate friends who know the poet in his daily walk are less likely to be thrilled through and through by his work.

85. brav, 'accommodating.' — Musterhaft, 'exemplary' (from the speaker's point of view).

90. Man kommt zu schau. Cf. the quotation from Lessing, Intr. p. xx.

93. Habt . . . gewonnen, 'you have forthwith won in the world-at-large,' i. e., you are the idol of a great public. So Goethe speaks of persons zerstreut in der Breite der Welt. Cf. Grimm Wb. *sub voce* Breite. Taylor's 'by sheer diffuseness' is wrong; that would require durch die Breite.

99. gleich in Stücken, 'right in pieces,' i. e., straightaway, without bothering about the harmony of the 'piece.'

100. Ragout, 'stew.'

102. ein Ganzes, 'an artistic whole.'

103. zerpfücken, 'pick to pieces'; not however in the sense of 'find fault with.' Each spectator will pick out, without regard to the poetic harmony of the whole, the separate parts that suit him best.

104. sei. The subjunctive of indirect question, not now usual after a present tense, is common in Goethe. Cf. ll. 272, 1543, 2321, 3532.

106. Der . . . Pfuscheri, 'the botchwork of those nice fellows.' Die sauberen Herren (sauber of course sarcastic) are the popular playwrights who make sensational spectacular dramas of the kind just commended by the Manager. Perhaps Goethe may have thought of Kotzebue.

107. Maxime, 'sovereign rule' (Lat. *maxima regula*).

112. ſeht . . . hin; i. e., at the assembled audience.

114. *übertischten Mahle*, 'overloaded table.' *Tisch* comes from Lat. *discus* and meant at first 'dish,' whence *tischen* (but usually *aufstischen*), 'to serve, or set out dishes' for a meal, and *übertischen*, 'to supply dishes in excess.' An *übertischtes Mahl* is thus 'a feast over-supplied with dishes.'

115-6. The play-goer who has just been reading the papers is pre-occupied with the news of the day.

119. *zum Besten geben*, 'contribute.' On this line the commentators quote Ovid's *Ars Amatoria*, I., 99:

Spectatum veniunt, veniunt spectentur ut ipsae,

which may well have been in Goethe's mind in view of his early fondness for Ovid.

120. *spielen . . . mit*, 'join in the play without wages.' Fine toilets in the audience, as well as the acting upon the stage, draw the crowd and swell the profits.

122. *Was macht . . . froh?* 'Why does a full house make you glad?' That is, do you proudly imagine that the crowd is here out of regard for high art?

131. *verwirren*, 'bewilder.'

132. At the end of this line the Poet makes a sign of impatience.

136. *Menschenrecht*. The poet's 'natural right,' as appears from what follows, is his right to follow his artistic instinct for harmony.

139. *jedes Element*, 'every element'; not of society, but of nature, as in l. 1278. The poet is a magician.

140-9. The ideal poet is here conceived as one who takes up into his own being the unharmonious facts of nature (*zurückschlingen*, 'devour,' as in l. 8665), and gives them forth again in harmonious form. The whole passage will appear clearer from a comparison of *Tasso*, ll. 160 ff.

Sein Ohr vernimmt den Einklang der Natur;
Was die Geschichte reicht, das Leben gibt,
Sein Busen nimmt es gleich und willig auf:
Das weit zerstreute sammelt sein Gemüth
Und sein Gefühl belebt das Unbelebte.

The doings of nature are 'monotonous'; she winds her endless thread upon the spindle, indifferent to the steady, unvarying hum. Or, her work is 'discordant'; the totality of her creations make a universal ugly jangle. It is the Poet who measures off (theist ab) this monotonous round, gives

life to that which without him were lifeless (*belebend*; cf. the *belebt das Unbelebte* of *Tasso*), and imparts to the whole a rhythmic movement.

146. *die fließend immer gleiche Reihe* = *die immer gleich fließende Reihe*.

148. *Wer ruft . . . Reihe*, 'who summons the isolated fact to the general solemnization?' Nature becomes through the poet a grand, solemn symphony, in which each single, separate fact is duly related to the whole and so made a note in the universal harmony.

150. *Wer läßt . . . wüthen?* 'Who causes the tempest to rage to (the accompaniment of human) passions?' The poet leads us to see our own moods in the aspects of nature — passion in the storm and pensive calm in the sunset.

154. *Blätter*; the laurel wreath.

156. *Wer sichert . . . Götter?* 'Who assures Olympus and shows gods assembled?' The climax culminates here in the thought that we owe heaven itself to the poet. Goethe uses the terms of Greek polytheism, but his thought is of wider application. Not only has the poet a noble office in dealing with the highest interests of this world, being the interpreter of nature (ll. 146-51), the singer of love (ll. 152-3), and the herald of all meritorious achievement (ll. 154-55), but as seer, *vates*, he gives us a vision of divine things beyond. — *Sichert den Olymp* is to be taken in the sense of 'gives the assurance of heaven.' By the 'uniting' of the gods is not meant the reconciling of their discords, but more simply the poetic revelation of them as a divine assemblage, or *Götterverein* — such a revelation as Homer gives us.

158-83. The speaker will have the Poet take the evolution of an ordinary love-affair as a model in the conduct of his 'poetical business.' The love-affair begins accidentally, proceeds of itself, with little need of planning or artistic motivation, and consists of a rapid succession of interesting situations that appeal to the general sympathy — particularly of the young.

163. *wird es angefaßten*, 'it is touched by adversity.'

167. *Greift . . . hinein*; lit. 'thrust in your hand.' Changing the figure, one might say: Just plunge into the full current of human life.

168-69. The thought is: Every one lives 'the life of man,' but few have thought about it so as to know it objectively as it is. Hence, when real life is presented on the stage, it seems at once familiar and novel, and

so is always interesting. — *Interessant* here with secondary accent on the antepenultima. Fr. *intéressant*.

170. *wenig*; apparently = *ein wenig*, rather than *nur wenig*.

180. *Noch*, 'as yet'; i. e., they are not too old.

181. *Schwung*, 'soaring flight' of feeling or imagination. — *Schein*, 'illusion.'

182. *Wer fertig ist*, 'one who has done with growing'; in antithesis to the following *ein Werden*.

184-97. In these lines the Poet is very evidently the middle-aged Goethe recalling his own youth.

188. Cf. *dem trüben Blick* in l. 2.

193. *Den Drang . . . Trug*, 'the bent for truth and the fondness for illusion.' The contradiction is only apparent. 'Truth' is here used in the sense of 'fidelity to nature,' while 'illusion' refers especially to the counterfeit presentations of 'the boards that signify the world.'

206-13. The logic of the passage is this: Though youth may be necessary for the soldier, the lover, the athlete, the reveller (ll. 198-205), still (both) it is not so for the poet as such. Even in riper years, when his harp has become an old story, he can yet by dint of resolution strike the familiar strings with spirit and sweetness. The flood of song may no longer well up spontaneously as in his youth (cf. ll. 186-7), but he can still set himself a poetic goal and move toward it, though slowly, perhaps, and with much digression. Nor will the world think less of him for his slow, meandering pace, or ascribe it to the weakness of age; since what people call the childishness of age is only a survival of real childhood. — The speaker here ignores the fiction that the audience is waiting. There is really no time for 'sauntering.' The lines may be taken as a quiet *pro domo* of Goethe in defence of his own leisurely gait in the composition of *Faust*.

209. *mit holdem Irren*, 'with winsome deviation.'

218. *Stimmung*, 'mood.' There has really been no talk of 'mood' in the Prelude, but one acquainted with Goethe will understand the question here asked. He knew very well what it was to make resolution do duty for the favor of the Muses. What the Manager says in ll. 218-30 is not mere Philistinism, and not altogether satire upon those who 'expect a poet to furnish verses to order' (Hart). There is, of course, a touch of humorous *brutalité* in the idea of 'commanding one's poetry' as if it were

a body of soldiers; but underneath the humor there is a true and serious side to what the Manager says. For, after all, a great poem is a matter of high resolve and long-continued, strenuous toil; and the poet has no better right than any other brain-worker to be the bond-slave of his mood.

224. *brant unverzüglich dran*, 'go at the brew without delay.'

228. *beim Schopfe fassen*, 'seize by the forelock.' Cf. our 'take time by the forelock,' for 'go at a thing at once.'

229-30. The mere fact that one has begun is a strong incentive to continue.

231-2. The thought is: There are with us Germans no rigid dramatic standards to prevent one from experimenting *ad libitum*.

234. *Prospecte*, 'scenery.'

235. *das groß' und kleine Himmelslicht*; the sun and moon.

238. *An Thier und Vögeln*; for *an Thieren und Vögeln*. The omission of the ending in the first of two words having the same ending and connected by *und* is a frequent license with Goethe.

242. *Vom Himmel . . . Hölle*. This phrase merely explains what the Manager means by 'traversing the whole circle of creation.' He has a choice collection of stage properties for the representation of scenes earthly, celestial and infernal, and he wants to have them used for a grand spectacular variety-show. He does not mean to prescribe that the action shall begin in heaven and end in hell, but only that heaven and hell as well as earth shall be included in the spectacle. He has in mind the scope rather than the termini of the action. — Many years after the Prelude was written, namely, May 6, 1827, Goethe said to Eckermann: "People come and ask what idea I have embodied in my *Faust*. As if I knew myself and could express it! 'From heaven through the world to hell,' — that might answer if need were, only that is not an idea, but rather the course of the action." But here, too, the phrase *Gang der Handlung* can refer only to the scope, not to the goal, of the action; for the First Part, which alone existed in 1827, does not end in hell, nor does the Second Part as afterwards completed. Nor was there ever any thought of having it so end. Hell is however represented toward the end of the Second Part, and since the whole begins and ends in heaven, we see that the Manager's prescription is exactly complied with. — Loeper is hardly right in thinking that there is here an allusion to the old mystery-stage with its (fictitious) three stories representing heaven, earth and hell.

Prolog im Himmel.

This portion of the drama was also written, probably, in June-July, 1797. For a brief discussion of the Prologue in its relation to the general plan of *Faust*, see Int'r. p. lxviii. Some of the extant puppet-plays begin with a prologue in hell, and if this was the case with the one, or ones, which Goethe saw in his youth, he may have got from that source the hint for a scene defining the relation of Faust's career to the supernatural world, though *his* plan clearly called for a prologue in heaven rather than in hell. There is, however, no positive evidence that the idea of the Prologue antedates the year 1797. On resuming *Faust* at that time, Goethe saw the need of foreshadowing the general character of his work in its ethical and theological aspect. The subject was a familiar one connected in the mind of the public with certain definite traditionary associations, but he proposed, while following the tradition in many details, to depart from it radically in the conception of Faust's character and final destiny. He had not indicated this purpose in the Fragment of 1790, nor would it appear at all clearly from the action of the First Part. Hence the need of a prologue which should serve to put the reader or spectator on the right track at the outset.

The chief interest of the Prologue, apart from the matchless poetry of the opening chants, centers in the mild Pelagian theology that is put into the mouth of the Lord. Cf. Intr. p. xxxvi. Faust is not looked on as at variance with his Maker; he is no doomed sinner needing to be saved by a miracle of grace, but a being who is passing through a natural course of development, like a young tree for whose flowers and fruit the gardener is willing to wait. In other words, he is a 'servant of the Lord'; and if his service is now somewhat 'confused,' he is going to see more clearly soon. This, taken in connection with what we subsequently learn of Faust's character, with the compact in ll. 1692-1706, and with the saying of the angels in ll. 11936-7:

„Wer immer strebend sich bemüht,
Den können wir erlösen,“

can only mean that all 'striving,' i. e., all idealism that looks beyond the egoistic pleasure of the moment, is at bottom 'service of the Lord'; ser-

vice which may be more or less 'clear' and so may occasion less or more of error, but will not fail of divine approval at the last. To accord with this conception, the devil must be an enemy of idealism. Mephistopheles is accordingly introduced in the Prologue as one of the spirits of negation, a humorous 'wag' whose divinely appointed office it is to spur men to activity for their own good, and thus unwittingly work out the Lord's purposes. His incentive is not greed for the souls of dead men, but the pleasure of leading men 'in his way' while they are alive. Hence he professes not to care for Faust's soul after death, though later, as legendary devil, he does manifest an interest in it.

The dramatic setting of the scene was suggested by the book of Job, in which we read (i. 6), that 'there was a day when the sons of God came to present themselves before the Lord, and Satan came also among them.' In the Hebrew poem the Lord calls attention to his 'servant Job, an upright man,' but Satan thinks that Job's uprightness is due to his prosperity. To test the matter, Satan is given permission to try to turn Job from the service of the Lord by means of affliction. Mephistopheles is to try the same experiment upon Faust by means of pleasure. In both poems the devil fails and the word of the Lord is verified. Cf. the address of J. Landsberger, *Das Buch Hiob und Goethe's Faust*, Darmstadt, 1882.

242+. *Die himmlischen Heerschaaren.* The Eng. 'heavenly host' of Luke ii. 13, cf. Acts vii. 42, translates the Gr. *σπαριά* 'army.' — *Mephistopheles*. The origin of the name is still a moot question. Its earliest known occurrence is in the first Faust-book of 1587, where it appears as Mephostophiles. Of course, however, the author of the Faust-book did not invent the name, but took it from an earlier learned tradition. Most likely the word is a Hebrew compound worked over under the influence of Greek words in *-φίλης*. Most plausible, perhaps, is Seydel's derivation (G.-J., V., 353) from Hebrew *mefis-tofel*, 'destroyer-liar,' or, perhaps, 'forger of lies' (G.-J., VII., 310). That the word was originally a Greek compound *μη-φαιστο-φίλης* 'no friend of Faust,' or *μη-φωτο-φίλης* 'no friend of light,' is not probable: one who knew enough to write such Greek would know too much to write it. Little is to be said, too, for the derivation proposed by A. Rudolf (G.-J., I., 335), namely, Hephaistophiles, 'Hephaestus' friend,' 'devil's friend,' as antithesis to Theophilus, 'God's friend.' For yet other guesses see G.-J., III., 340, and IV., 432; also a learned Latin essay by A.

Hagemann: *Mephistophilis nomen unde ortum*, etc., Graudenz, 1872. Goethe discusses the word in a letter to Zelter of Nov. 20, 1829, giving it a 'fantastic origin contemporary with that of the Faust-legend.' In this letter he encloses an extract from *Faust's Höllenswang* of 1612, in which are found some scores of spirit-names like Oosphadiel, Dirachiel, Kirotiel, Mephistophiel. Unless these names are also capable of being explained from the Hebrew, it would seem possible that Goethe is exactly right in ascribing to the word a 'fantastic origin.' As to the form of the name, the earlier Faust-books and Pfitzer followed the original, though Marlowe changed it to Mephostophilis, with a vocative Mephosto, and Shakespeare made it Mephistophilus. The form Mephistopheles was used in the Christlich Meynenden Faust-book and became then the usual one with writers of the eighteenth century. — **Die drei Erzengel.** Raphael is not mentioned in the Bible, but appears in the apocrypha (Tobit xii. 15) as 'one of the seven holy angels which go in and out before the glory of the Holy One.' Gabriel is mentioned in Daniel and also in Luke i. 19 ('I am Gabriel that stand in the presence of God'). Michael is mentioned in Daniel, Jude and Revelations, and he only is called an 'archangel' in the Bible (Jude 9). In the book of Enoch we hear of 'four great archangels,' viz., Gabriel, Michael, Uriel, and Suriel or Raphael. **Die drei treten vor** need not be taken as implying that there are just three archangels in heaven, but only that *the* three most illustrious ones, the three who are to take part in the scene, present themselves before the Lord.

243. **tönt**, 'makes music'; in allusion, probably, to the ancient Pythagorean doctrine of spherical harmonies produced by the motion of the heavenly bodies. Somewhat different is the biblical conception of stars singing for joy. Cf. Job xxxviii, 7, 'The morning stars sang together,' and Isaiah xlv. 23, 'Sing, O ye heavens.'

244. **Brudersphären**; presumably the planets, rather than the fixed stars. The syntax is as if we had the compound **Brudersphären-Wettgefang**.

246. **Donnergang**, 'thunder-march.' The course of the sun through space is conceived as swift, majestic, and attended by a roar like that of thunder. Klopstock describes God as moving,

Wenn er dem Ziele sich naht, mit dem Donnergang der Entscheidung.

247. **Ihr Anblick**, 'its aspect.'

248. *Wenn keiner . . . mag*, 'though no one can fathom it.' By 'fathoming the sun,' is meant the comprehension of it as a phenomenon; *mag* in its original meaning of 'can.'

255. *Flüssen*; not the waves nor the tides, but seething 'floods' into which the waves break and recoil as they are driven up against the rocks.

261-2. *bilden . . . Wirkung*, 'form in their fury a chain of deepest effect.' The seaward and landward winds produce far-reaching consequences. Fichte shows in one of his lectures that if a grain of sand on the beach were to lie a few inches from where it does lie, the whole antecedent history of the world must have been different. So Emerson calls all Nature

A subtle chain of countless rings.

263-4. *flammt . . . vor*. Aside from the exigencies of meter there is a subtle, untranslatable difference between *es flammt dem Pfade vor* and *es flammt vor dem Pfade*. The compound gives a finer poetical effect.

265. *Doch*. The logic is this: Grand as are the phenomena of storm, thunder and lightning on earth, still it is the *gentle* movement of the day that most excites the reverence of the angels. *Boten* = ἄγγελοι, 'angels.'

268. *Da*, 'since.' Schröder thinks it concessive, like the corresponding *wenn* of l. 248, but that is hardly possible. *Da* is not once quoted in Grimm Wb. in the sense of *wenn auch*, though it is common in that of *wenn, wenn vielleicht*. Strehlke Wb. gives it the meaning of *da wo*. But the thought is rather, that *since* the Lord's nature is unfathomable, the contemplation of his works affords the angels an ever fresh source of strength. What one understands perfectly becomes in time an old story.

271. *nahst*. Mephisto's buffoon humor expresses itself in the conceit that the Lord is a genial householder who appears now and then in the servants' quarters to inquire how things are going. In fact, the Lord does not 'approach,' but only permits an approach. For in view of the words *der Himmel schließt*, l. 349+, we must think of the Lord as occupying a 'most holy place' which is veiled from the celestial host, the veil being however drawn aside to admit the favored ones into the divine presence.

275. *hohe Worte machen*, 'make fine phrases,' as the archangels have just been doing.

277. *Mein Pathos*, 'pathos from me'; 'pathos' in the sense of serious feeling earnestly expressed.

280. *sich*, 'themselves,' not 'one another.'

282. *Wunderlich*, 'singular.' Notice that l. 282 parodies ll. 250 and 270. — *Als wie* is a frequent pleonasm with Goethe. Cf. ll. 359, 2129, 2214, 2294.

285. *Vernunft*, 'reason.' When used in its philosophical sense, as here, or expressly contrasted with *Verstand*, 'understanding,' 'sense,' *Vernunft* means the faculty by which we apprehend the 'connection of truths' (Wolff, as quoted by Sanders Wb.). In other words, it is the faculty with which we grasp general and abstract ideas. Thus *Vernunft* is, or was held by German philosophers to be, the attribute that distinguishes man from the lower animals, these having at best only *Verstand*. (But when *Vernunft* is used popularly, or without thought of *Verstand*, it may be ascribed to brutes. Cf. Schiller's *Tell*, I., 1: *Das Thier hat auch Vernunft*.) — In *nennt's*, the *es* = *das* *scheinbar himmlische Licht*.

286. *Nur* merely strengthens *allein*, giving the sense of 'to no other end than.' But the collocation is very unusual. — The devil's theory is this: Man's 'reason' does nothing for him but give him an absurd conceit of himself, which leads him to plume himself on his superiority to the brutes that perish. When, therefore, he *does* act like the brutes, his conduct is worse than theirs, because they make no fine pretensions. They never talk of truth, beauty, righteousness, immortality, etc.

287. *mit Verlaub* . . . *Gnaden*, 'with your Grace's permission.' *Ew.* is for *Euer*, historically a gen. plu. *Euer Gnaden* is a stereotyped form constant for all cases.

288. *Cicaden*, 'grasshoppers,' not 'cicadae.' On the point of the comparison, see Intr. p. lxxvi.

290. *gleich*, 'straightway.' The attempt to fly fails forthwith.

292. The meaning is: Not only can man not fly very high or very long, but when he sinks back to earth, he is not even content with the cleaner media of an animal existence.

298. *selbst*; to be taken with *ich*, not with *die armen*.

300. *euch*. Ordinarily the change from *du* to *Ihr* is in the direction of greater respectfulness; here, since the Lord is addressed, it has the exactly opposite effect.

302. *Die Gährung*, 'the ferment' of his soul.

308. *verwirren*, 'confusedly'; like one wandering in the dark or in 'misty fog.'

310. *grünt*, 'shows signs of life.'

314. *meine Straße*; acc. of the way. Mephisto's 'way' is that of egoistic pleasure.

315-6. The implication clearly is, that when Faust's life on earth is over, Mephistopheles is to have no further right to trouble him.

318. *Da*, 'there,' i. e., so far as that restriction is concerned.

319. *Hab' ich . . . befangen*, 'I have never cared to concern myself.' For the use of *befangen* as = *befassen*, Grimm Wb. quotes only this case from Goethe, but several from Richter. As to Mephisto's professed indifference to dead men, cf. Intr. p. lxxi-ii.

320. *lieb' ich mir*. *Lieben* with reflexive dat. is much used by Goethe. It means 'to like,' 'to have a fancy for.'

325. *erfassen*, 'get hold of.'

327. Another intimation that Mephistopheles is to be baffled. He is to 'stand abashed' and 'confess.'

328-9. *Ein guter . . . bewußt*, 'a good man in his vague striving is quite conscious of the right way.' An important, difficult, and famous passage. Obviously *ein guter Mensch* can not mean 'a good man' in the ordinary sense. Of course a good man is 'conscious of the right way' and tries to follow it; that is the very nature of 'goodness.' Goethe uses *guter* in about the sense of *tüchtiger* or *hochstrebender*, meaning one who is 'good' — for something; one who has ideals and tries to realize them; or, in different words, one who possesses that 'good will' which Goethe calls the 'foundation in matters of right conduct.' (*Das Hauptfundament des Eitlichen ist der gute Wille*; *Werke*, H., XIX., 77.) For an exactly similar use of the phrase cf. *Werke*, H., VIII., 198:

Denn was ein guter Mensch erreichen kann
Ist nicht im engen Raum des Lebens zu erreichen,

where it is applied to an artist and can, therefore, have nothing to do with conventional 'goodness.' — The phrase in *seinem dunklen Drange* is not easily translatable. Grimm Wb., defines *Drang* for this passage as *Anreizung*, *innerer Trieb*, *impetus*, *impulsus*. *Dunklen* means 'not fully understood,' hence 'vague.' — The point involved is, at bottom, the old issue between the Augustinian and the Pelagian theology: the question

whether a man, if he follows his natural bent, will surely and finally go wrong or not; whether he is of himself a helpless wanderer in the dark, requiring to be *put* upon the right way by a miracle of divine intervention, or whether he has that in him which will enable him to *find* the right way and follow it. Goethe takes the Pelagian view, but only on the supposition that the man is ein guter Mensch from the first. For Faust is by no means a representative of humanity, as he is sometimes called, but only of that portion of it who strive, whose will is good. — It may be noted, finally, that no formal confession of discomfiture, like that here foreshadowed, ever comes from Mephistopheles. He is, however, discomfited, for Faust's idealism proves invincible.

334-5. The allusion is to Genesis iii. 14, where God says to the serpent, 'dust shalt thou eat all the days of thy life.' By 'eating dust with delight' the devil means being satisfied with egoistic pleasure.

336. Du darfst . . . erscheinen, 'there too thou mayest act thy part quite unhindered'; auch du, in boasting over the Lord as well as in trying to lead Faust astray; nur with frei in the sense of 'not otherwise than,' 'quite.' Observe that erscheinen does not mean 'to appear' = *videri*, which would call for scheinen, but 'to show one's self,' 'play one's part.'

339. Schall, 'wag.' Mephistopheles is given this name as a being who acts in a spirit of cynical humor, — for the fun of the thing, so to speak. The Lord's work is to him a field for practical joking. Those other unnamed spirits which are more troublesome to the Lord would doubtless be such as carry on the work of negation, opposition and destruction in a spirit of bitter, malignant earnest. That Mephistopheles is here a spirit, but later (l. 1338) the spirit of negation, or (l. 2181) the devil, need occasion no surprise. The devil is a theological abstraction. What history gives us first is many devils of different national characters and different names, which names and characters were then blended in the conception of the devil. Cf. Intr. p. lxxv. Thus Goethe treats his Mephistopheles at pleasure either as one in a kindred hierarchy of devils, making e. g. the tempter of Genesis his 'cousin' (l. 335), or as a personification of a part of the negative principle of darkness that is at war with light (l. 1335), or again as the spirit of negation, the devil. The witch calls him Junker Satan (l. 2504). On the Brocken he calls himself Junker Voland (l. 4023), while the devil on the throne is Herr Urian (l. 3959). In

the puppet-plays *the* devil is sometimes called Pluto. In the original legend Mephistopheles is an envoy of Lucifer.

340-3. The doctrine is that men thrive by opposition. Cynical criticism and obstruction bring out our best qualities and incite us to work for the realization of our ideals.

341. **Er liebt sich.** Cf. l. 320, note.

343. **Der reizt . . . schaffen,** 'who stimulates, exerts influence and must, as devil (i. e., by virtue of his devilish nature), be doing.' But some take the last clause to mean 'must, though devil, produce'; i. e., though his work is destruction, by stimulating man to productive activity, he becomes in spite of himself a producer.

344 **Göttersöhne,** 'sons of God,' as in Genesis vi. 2, and Job i. 6. The reference is of course to the archangels. Cf. l. 66, note.

345-9. This passage defies translation and resists close logical analysis, but the general import is this: Mephistopheles is to go to earth to carry on his opposition to the Lord's purposes, but the angels are to remain at the center of creative power, beholding with joy and love the beautiful creation that is ever realizing itself about them, and seeing in every transient phenomenon a manifestation of the eternal thought of God. **Das Werbende,** 'the evolving world,' is creation considered not as a fact, but as a living process, the ever progressing realization of the divine plan. **Was in schwankender Erscheinung schwebt,** 'what floats in unsteady phenomenal manifestation,' e. g., suns, planets, storms, man's earthly life — all things that come and go as parts of the phenomenal world. **Befestiget mit dauernden Gedanken,** 'fix, i. e., hold steadfast, with enduring thoughts.' But Strehlke Wb. gives *befestigen* as = *stärken, sichern*. All that 'appears' is a manifestation of the Eternal Thought. The angels are invited to participate in this thought, or, in Spinozan phrase, to view the world *sub specie aeternitatis*.

349+. **Der Himmel,** the 'most holy place.' Cf. l. 270, note.

350. **Den Alten,** 'the old man,' 'the governor.'

N a c h t.

This scene, up to Wagner's exit, belongs to the oldest stratum of *Faust*. On its subjective side it is rooted in Goethe's youthful disgust with academic learning and in the fantastic feeling for 'nature' to which he had been led by his study of the alchemists and mystics, and by the influence of Herder. See Intr. pp. xxiii-xxxv. In beginning with a soliloquy of Faust, Goethe follows the puppet-plays (but see above, the general note upon the Prologue), which in turn follow Marlowe. In the puppet-plays, Faust's success in conjuring is always dependent on a certain book which is brought him by two or more students. In Goethe, Faust has the book of Nostradamus from the first, and nothing is said of its provenience. This book is conceived as possessing occult properties such that the mere contemplation of its symbols produces wonderful effects upon the beholder's mental state, while the appropriate 'utterance' of one of the symbols causes the corresponding spirit to appear in visible form.

In 1885 the late Wilhelm Scherer published an essay (G.-J. VI., 231), in which he drew attention to, and endeavored to account for, certain logical difficulties presented by ll. 354-521. The case is in brief this: The play begins with a passage [1], ll. 354-385, in which Faust describes his trouble and states that he has devoted himself to magic in the hope of relief. His tone toward the end is one of hope and confidence, so that we naturally expect him to proceed at once with his conjuring. Instead of that, however, he breaks out into a poetic strain of repining over his past misery, his impotence, and his 'unnatural' surroundings (passage [2], ll. 386-427). He gives us the impression that he is going to escape with his book into the open air, since 'dry meditation' in the study is futile. Then, when we are expecting him to seize the book and rush forth, he suddenly declares that there are spirits near him and implores them to answer if they hear. Then follows a passage [3], ll. 430-467, in which Faust looks at the symbols and describes their effect upon him. After this comes a passage [4], ll. 468-521, in which he evokes and converses with the Earth-Spirit, whom he addresses as *erflehter Geist*, though he has not yet 'implored' the Spirit at all.

Scherer further showed that these passages differ greatly in meter and style. In [1] we have soulless metrical prose. The rhythm is irregular, the language popular, and the technique clumsy, since Faust is made to tell *himself*, as in the puppet-plays, what he has been doing. On the other hand, [2] is all poetry. The rhythm is regular, the style noble, and the dramatic technique faultless. As a result of his study, Scherer was led to conjecture that Goethe wrote [1] having in mind a Faust who *has decided* to devote himself to magic, but has not yet the book needed for evoking spirits; that the poet's intention was to introduce a scene which should put Faust in possession of the book, the opening of which was then to be followed by the magic effects of [3]; after which was to come an unsuccessful attempt to evoke the Earth-Spirit, and then finally a renewed and successful attempt, with the dialogue as in [4]. As for [2], Scherer supposes that to have been written as a substitute for [1]; i. e., it was intended to begin the play, and to begin it on the assumption that Faust has the book but can do nothing with it in his study, and must therefore take it into the open air. Lastly, Scherer supposes that Goethe, after he had decided to retain the original opening, instead of rejecting [2] inserted it where we find it and bridged the awkward gap between [2] and [3] with the words:

Ihr schwebt, ihr Geister, neben mir;
Antwortet mir, wenn ihr mich hört!

The argument of Scherer is ingenious and proves at any rate that the four passages did not proceed from a continuous creative impulse, but correspond, in part at least, to different moods and to different phases of poetic feeling and of artistic power. It is not proved, however, that the poet ever changed or forgot his fundamental presupposition with regard to the book, or the place of the conjuring, or that he ever intended to write, and then failed to write, any passages that are necessary to the logic of the action. We may well suppose that in Goethe's earliest musings on the Faust-theme, the *locus* of his hero's conjuring may have occasioned some thought, some balancing of alternatives; for in the Faust-books the conjuring takes place in the woods at night, whereas in the puppet-plays it takes place in Faust's study. But by the time that he began to write Goethe had settled the question in favor of the study. Nor did he have any occasion to explain dramatically the proveniencé of the book; for the

'two students' of the puppet-plays are at best but a clumsy device, being no less mysterious than the book they bring to Faust. They come and go; we hear no more of them, and never learn how they themselves came by the wonderful volume. It was just as well, therefore, simply to assume that Faust has the book from the outset.

On these suppositions the text can be explained as follows: In writing [1], Goethe had in mind a Faust who 'has devoted' himself to magic only in the sense that he has learned the rudiments of the art. He has not yet tried his hand at conjuring, but is just about to try it with the book of Nostradamus, of which he has high hopes. In accordance with this conception, Goethe first wrote in l. 379, as we now know, not *würde* but *werde*, giving the sense: 'I have devoted myself to magic to see whether many a secret *will* not be revealed to me.' We may now suppose an interval to have elapsed before [2] was composed. It need not be a long interval, nor presuppose a radically different Goethe, but only a different mood. During this time he conceives the idea of laying a little more stress upon Faust's *previous* studies of magic (studies carried on with other books than that of Nostradamus), and of representing the futility of these past studies as a part of his hero's general disappointment and pain. This idea, he sees, will permit him to give utterance to certain feelings of his own, respecting the folly of poring over books under the study-lamp instead of seeking illumination directly from Nature. He had also, for this feature of his plan, good legendary grounds. The narratives make Faust study magic books for some time before trying his first successful experiment. So the Schwiegerling puppet-play introduces Faust as having pondered upon magic for 'countless years' before the right book comes into his hands.

With this idea in mind Goethe composed passage [2], throwing into it the pathos of his own personal feeling, and so continuing as genuine poetry what he had begun as prosaic doggerel. He has in mind here a Faust who has spent long nights poring over magic books (l. 390, note); who has learned to recognize and imitate their symbols, and to know what to expect from each; who has tried to evoke spirits, tried to evoke the Earth-Spirit, but in vain, the reason being, of course, that he has not had the right book. In his own mind, however, the magician has framed a different theory to account for his failure, viz., that the symbols will not do

their proper work amid the 'dust and mold' of the study, but need to be taken out into the open air. So he prepares to leave his study in the belief that the symbols of Nostradamus will prove as impotent there as the others have proved. Still, as magician he knows that there are spirits near him, and so, by way of giving them one final trial before rushing out into the night, he exclaims:

Antwortet mir, wenn ihr mich hört!

He then opens the book, and this time, of course, the symbols do their work. What follows is then all in order.

Subsequently, in revising for the Fragment, Goethe noticed that the *werbe* of l. 379 was not quite in harmony with his final conception, whence the change to *würbe*, giving the sense: 'I have been devoting myself to magic (for some time) to see whether many a secret *would* not be revealed to me.'

Scherer's essay has provoked much discussion of which no account can be given here; cf. especially Schmidt, Introduction to the 3d edition of the Göchhausen *Faust*; Collin, *Goethe's Faust in seiner ältesten Gestalt*, and Niejahr in *Euphorion*, IV, 273. All these writers and more that might be named have each his own way of dealing with Scherer's difficulties. This of itself shows that the difficulties are real. The explanation offered above has not escaped criticism, but thus far (1898) no other has been proposed which seems to the editor less open to objection. Two things only are clear: First, the passage did not take shape *aus einem Gusse*; secondly, the evidence that has been adduced to prove it a patchwork of essentially different 'plans' is altogether inadequate.

354. *Sabe*. Supply *ich*. The omission of the subject is colloquial and characteristic of the free-and-easy Hans Sachs style. In the older portions of *Faust* it is common in the sing., somewhat less so in the plu. — *Philosophie*, 'philosophy,' but not in the strict technical sense. It is, rather, a broad term for the studies belonging to the 'philosophical faculty' of a university.

355. *Juristerei*; contemptuous for *Jurisprudenz*.

356. *leider auch*. Faust is primarily a theologian (cf. l. 372-3), and in making him especially dissatisfied with theology, Goethe follows the legend. The 'science of God' is the study from which a seeker after ulti-

mate truth would naturally expect the most; whereas Faust has been led by it only to doubts that have destroyed his peace of mind. Cf. l. 370.

357. *Durchaus*; here = *durch und durch*, i. e., 'thoroughly.'

360. *Magister*, 'Master' of Arts; the second degree in the sequence bachelor, master, doctor. U. has here: *Seiße Doctor und Professor gar*. The reason for the change is not quite obvious, since Faust is very certainly to be thought of as a professor. Was it because C. M. states expressly that Faust received the degree of 'Master' at Ingolstadt, or because the magician was popularly known as 'Doctor' Faust?

361. *schon*. As to Faust's age, cf. Intr. p. xlvii. — *An* is unaccented, i. e., does not go with *zehen*, but with *die zehen Jahr*, to denote approximation; 'well-nigh these ten years.' — The older *zehen*, M. H. G. *zēhen* > *zēn*, is often used by Goethe in his youth, even where no metrical considerations require it, e. g., *Briefe*, I., 133, 187. — *Jahr*; plu. with *-e* omitted, as it was very often omitted, in all sorts of words, in the South-German dialect of the youthful Goethe.

365. *Das . . . verbrennen*, 'that (insight) is just about consuming my heart as with fire.' On *will*, cf. Brandt, § 267, 6. — *Schier* = 'all but,' 'just about'; not the Eng. 'sheer,' nor the *schier* of Luther's Bible, meaning 'soon.'

366. *Laffen*, 'ninnies'; used collectively of the classes mentioned in l. 367.

367. *Schreiber*, 'scribes,' or 'notaries,' learned in the law; not 'ecclesiastics,' nor 'students of theology.'

370. *Dafür*, 'as an offset to that,' 'on the other hand.' The thought is that Faust has won liberty at the expense of peace. This sense of *dafür* is not noted in Grimm or Strehlke, but is common in Goethe's early writings. Cf., e. g., *Briefe*, I., 181 (letter to Oeser): *Die Cabinette hier sind zwar klein, dafür sind sie häufig und ausgesucht*. Cf. also l. 2988.

371. *was Rechts*, 'anything worth while.' Cf. ll. 1879 and 4125.

374-5. This vulgar motive for Faust's study of magic does not appear in the oldest Faust-book, but is as old as Widman, who says (Cap. 13, Scheible, II., 359): *Diemeil er weder gelbt, kost noch speiß und andres habe, so hab er auch sich fürnehmlich dem Teufel ergeben*.

377. *Sab' . . . ergeben*. On the import of the tense, see the introductory note above.

378. *Geistes . . . Mund*; seemingly a hendiadys for *durch den kräftigen Mund eines Geistes*, 'through some mighty spirit-voice.' The omission of the article is peculiar but not unique in *Faust*. Cf. *Bergeshöhle*, l. 394, and *Grabes Nacht*, l. 747.

379. *würde*. U. has *werde*. See introductory note above.

380-1. Not that Faust now thinks to give up teaching if he succeeds as magician. He wishes to teach with better insight.

382-4. Faust wishes to comprehend the central power that sustains the order of nature, to gaze upon the formative energy that pervades the world, and to behold the primordial substances (*Eamen*) out of which all things have grown. Take *Eamen* as a plu. with *alle* repeated. The word is common in Welling (see Intr. p. xxvii). Believing the various forms of existence to be more or less interconvertible, the alchemists reached the conception of certain fundamental substances which are the basis of all things that are. These they called 'seeds.'

385. *thun' . . . framen*, 'do business.' The use of *thun* as a periphrastic auxiliary, like Eng. 'do,' is a South-German provincialism which is frequent in *Faust*; cf. ll. 2145, 2781, 2869 etc.; also Brandt, § 274, 6.

386. *Mondenschein*; now usually *Mondschein* or *Mondeschein*, but the old weak decl., especially in composition, is common in the classics.

389. *herangewacht*; an intransitive used transitively. Sanders Wb. gives the meaning as *so lange wachen, bis das Objekt erscheint*. But does it not rather mean 'to watch mounting' the sky? Cf. *steigt heran* in l. 3851-2, and *steigt herüber* in l. 3235-6.

390. *Büchern*. U. and Fgm. have *Bücher*. The change was made, seemingly, to bring out more clearly the thought intended, viz.: 'Thy beams have found me sitting here over my (magic) books and papers.' Kögel, V. L., I., 55, thinks the books and papers on the shelves are meant, and that the acc. is required. But in that case one can not realize the picture. The books and paper are not those of ll. 402, 405, but the tools with which Faust has been engaged in a futile study of magic (the 'paper' for drawing). Cf. the 'night-brooding magus' letter of Goethe, *Briefe*, I., 200, in which he speaks of himself as *eingesperrt, allein, Cirkel, Papier, Feder und Dinte, und zwei Bücher, mein ganzes Rüstzeug*.

394. *Bergeshöhle*. The omission of the article is harsh. Cf. l. 378, note.

396. *Wissensqualm*, 'choke-damp of learning.'
397. *gesund baden*, 'bathe to health'; factitive predicate.
402. *Beschränkt von*, 'bounded by'; pple. with *Mauerloch*.
403. *Würme*; the regular M. H. G. plu., familiar to Goethe from Luther's Bible. But he also uses the modern *Würmer*. Cf. l. 605.
405. *Ein umsteckt*; a curious expression that has been variously understood. Probably it refers to the strips of paper placed upon the shelves and hanging down over the books to prevent the dust from settling upon them. Cf. *Euphorion*, III, 476. U. has: *Mit angerauch't Papier besteckt*, which was rejected on account of the undeclined dat. *angerauch't*.
408. *Dreien gestopft*; acc. abs. with *Hausrath*. The three preceding pples., on the other hand, go with *Mauerloch*.
411. *Sich bang Klemmt*, 'falters oppressed' (Taylor).
415. *Da Gott hinein*, 'whereinto God created men'; colloquial for *in welche Gott die Menschen hineinschuf* (Hart). For a similar 'whither' construction after a 'where' verb, cf. l. 943.
420. *Nostradamus*; the Latin name of Michel de Notre-dame, a noted French astrologer and physician, born in 1503. His most famous work was a collection of rimed prophecies published in 1555 under the title of *Centuries*. He wrote no book of the kind here ascribed to him. Goethe uses his name as that of a representative astrologist contemporary with Faust, who *might* thus have a manuscript of his. See note. to l. 993 ff.
422. *Erkenneft*; *erkennen* here = *einsehen*, *begreifen*.
424. *geht auf*, 'is revealed.'
- 426-9. On the logical connection, cf. the introductory note above.
- 429+. *Zeichen des Macrocosmus*. *Macrocosm*, from post-classical Gr. *μακρόκοσμος*, 'great world,' (lit. 'long world'), was a name given by medieval astrologers and philosophers to the universe-at-large, conceived as an ordered whole consisting of variously interrelated parts. The Gk.-Lat. *cosmos* is opposed to *chaos* and means 'order,' whence *macrocosmus* = 'great order,' or 'great harmony.' By the 'sign' of the macrocosm we are to understand a geometrical figure possessing the magic power to give Faust a beatific vision of the 'grand harmony.' It is not likely that Goethe was thinking of any particular figure, but pictures more or less like what he had in mind are found in Welling, pp. 9, 97, 171 etc. Cf. Intr. p. xxviii.

431. *Sinnen*; old weak plu. of *Sinn*, as in ll. 479, 1436, 1633; the usual strong plu. *Sinne*, in l. 611.

437. *Trieb*; here in about the sense of 'potency.'

440. *Bügel*, 'lines'; the traces of Nostradamus's pen in the pictures.

443-6. The quotation has not been identified beyond a doubt. Very likely it is only the thought that is quoted, the language being Goethe's own. The thought is, that no impassable barrier separates the spirit-world from the spirit of man. There is a revelation, and if we do not perceive it, it is because of the inertness of our faculties. Scherer, *Goethe's Frühzeit*, p. 71 ff., argues that the 'wise man' is Herder. In Herder's *Älteste Urkunde des Menschengeschlechts* we find a chapter headed 'Unter-richt unter der Morgenröthe.' Herder here describes in rhapsodical language the effect of the dawn upon primitive races, especially the Hebrews. They saw in the dawn a direct and glorious revelation of divinity, and this revelation, he contends, we may still see and feel, if we will. One passage reads: 'Come forth, young man (cf. Schüller in l. 445), into the open fields and give heed. The most ancient, most glorious revelation of God appears to thee every morning as a fact.' More recently, however, the 'wise man' has been confidently identified with Swedenborg, whose jargon of the spirit-world and of man's relation to it is in places very similar to that here employed. Cf. E. Schmidt's Introduction to the Göchhausen *Faust*, p. xxxviii, where interesting quotations are given.

445. *Unverbroffen*, 'undismayed,' i.e., undisturbed by any doubts or misgivings as to the reality of the revelation.

447-53. On Faust's mystical vision of the macrocosm, cf. Intr. p. xxviii; also Scherer, *Goethe's Frühzeit*, p. 73 ff. and Collin, p. 36 ff. Faust sees the world as a manifestation of energy, unity, spirituality, and harmony. The parts of the macrocosm weave themselves into a whole. Nothing is isolated: one component lives and works in every other. This All is animated by 'celestial powers that ascend and descend, handing to one another the golden vessels.' These powers are conceived as angels with 'wings that exhale blessings'; at the same time, however, they are impersonal essences for they permeate the earth and fill it with an all-pervading music. The passage must not be taken too seriously, or its

imagery scrutinized too closely, in the hope of getting out of it a clear, coherent mental picture. Still less should we, as do some of the commentators, think to find in this mystical jargon an adumbration of Goethe's maturer views respecting the evolution and interconnection of organic forms. It has, however, some striking resemblances to a jocose cosmogony found in Goethe's farce *Satyros*, act iv. The passage is as follows:

Wie sich Haß und Lieb' gebär,
Und das All nun ein Ganzes war,
Und das Ganze klang
In lebend wirkendem Ebengefang;
Sich thäte Kraft in Kraft verzehren,
Sich thäte Kraft in Kraft vermehren,
Und auf und ab sich rollend ging,
Das all und ein' und ewig Ding,
Immer verändert, immer beständig.

450. *Gimer*. The provenience of the conception has not been clearly made out. Düntzer is reminded of the Manichæan doctrine that angels transport the souls of the dead in golden vessels. More likely Goethe had in mind some, as yet unidentified, picture.

454 ff. The change of tone and meter, and the abrupt transition to a totally different order of thought and feeling, suggest that this passage was not composed continuously with the preceding, but corresponds to a different phase of the young Goethe's nature-sentiment. Cf. Scherer, *Goethe's Frühzeit*, p. 74. Faust, who has just been likening himself to a god, turns impatiently from the object of his enthusiasm, because it is 'only a spectacle,' whereas he desires food for his soul, nourishment from the breasts of mother Nature. The biblical imagery of ll. 455-9, suggestive of supreme spiritual happiness (cf. Isaiah lxvi, 11-12), corresponds to the rapturous feeling for nature which meets us in *Werther*. Cf. the letters of May 10 and May 17, 1771, in which Werther speaks of all das wunderbare Gefühl, mit dem mein Herz die Natur umfaßt.

458. *welte Brust*, 'pining breast.'

459. *ihr tränkt*, 'ye give to drink,' i. e., ye have nourishment to offer.

459+. *Erdegeistes*. The Earth-Spirit is an invention of Goethe which owes nothing discoverable to any particular myth, still less to any man. On the genesis of the conception, cf. Intr. pp. xxviii, xxix and xxxv. The Spirit takes the place of the 'prince of hell' in C. M., but is not for that

reason a devil. He is rather the personification of terrestrial nature on the side of that awfulness and sublimity which seem to tell of a being that is too great to sympathize with man or be comprehended by him, but is nevertheless the giver of all things that come to him. Cf. Intr. pp. xli and xlv. In truth, this being is neither cruel nor benignant, but only seems the one or the other, according to the mood of the man, or the degree of his culture. Faust longs for a sympathetic mother, but the spirit that comes at his call is the one of whom Tennyson sings:

Thou makest thine appeal to me.
I bring to life, I bring to death.

Later, in 3217 ff., the same Spirit is invoked by Faust as the beneficent giver of all good gifts. In Par. p. 3, Goethe characterizes the Spirit as *Welt- und Thatengenius*.

461. *näher*. Faust feels himself nearer to the earth than to the cosmos, to the *Erden-gott* than to the *Weltgott*. Cf. Intr. p. xxviii.

463. *neuem*; equivalent to *frischem*.

464-7. The magic effect of the symbol of Nature's energy is a sudden access of energy, of the will to do and dare, on the part of Faust.

468-74. These lines are rhythmic prose with no trace of meter, save that ll. 468 and 469 would go together as an alexandrine. There are several such passages imbedded in the verse of *Faust* (ll. 514-7, 3183-94, 3437-58), all of them expressive of intense excitement. Scherer, *Goethe's Frühzeit*, p. 76 ff., regarded them as remnants left standing from an original prose version; but U. gives no hint that its verse is translated prose. It is more likely that the verse which appears in U. was verse from the beginning, and that the prose passages were due to a feeling, more or less conscious, that prose was better adapted than rime to the expression of extreme emotion. This idea was a part of the Klopstockian revolt against rime. It may be added that the quasi-metrical form of the prose passages in *Faust* corresponds to that of the contemporary *Wanderer* and *Prometheus*.

473. *Schauer*, 'horror.' Faust experiences a sudden dread which seems to him to descend, like an invisible spirit, from the vaulted ceiling and lay hold of him.

475. *ersehnter Geist*. The language implies that Faust knows about

the Spirit and has 'implored' him before. See above, the introductory note, and also G.-J., VI., 257.

477. *wie's . . . reißt*, 'what a rending there is.'

479. *sich erwählen*, 'burst forth.' The verb means to 'burst open' as the result (er-) of an inner commotion (*wühlen*.) Cf. the lines from Goethe's ballad *Der untreue Knabe*;

Und wie er tappt und wie er fühlt,
Sich unter ihm die Erd' erwählt.

481+. After *Flamme U.* has the phrase in *wiederlicher Gestalt*, 'in repellent form,' though Erich Schmidt (U. p. xxv) thinks *wiederlich* may have been used in the sense of *schrecklich*, 'terrible.' But the sense 'repellent' is quite in harmony with Goethe's original conception. Later, when the Spirit had taken on the character of the beneficent giver of all things (ll. 3217 ff.), he erased the phrase, which he could do with good reason, since a spirit appearing 'in the flame' must needs be 'repellent.' — The 'flame' is found in all the Faust-books, where it pertains naturally to the devil. For the stage, Goethe directed that the Earth-Spirit should be 'a gigantic face emerging from behind cloud and filling the entire background.'

482. *Gesicht*, 'sight,' 'apparition,' rather than 'face.'

484. *lang*; in allusion to preceding attempts, which are left to the imagination, to get into communication with the Spirit. — *Gefogen*, 'tried to draw nourishment.'

486. *erathmend*, 'panting.'

490. *Übermenschen*, 'superhuman being'; in sarcastic allusion to Faust's presumption. — *Der Seele Ruf*, 'thy soul's summons.' The sense is: What has become of thy grand courage?

495. *sich drängte*; common in Goethe for the now more usual *sich drängte*. Cf. l. 2722 and 'Dismal Day,' l. 30.

496. *unwittert*. Cf. l. 8, note.

498. *ein . . . Wurm*, 'a worm that wriggles away in fear.' *Weggefrümmter* is reflexive, in the sense of *der sich weggefrümmet hat*; in allusion to Faust's cowering posture.

501-9. The conception is not of a spirit moving up and down, in the form in which he appears to Faust, *amid* the 'floods of life and the storm of deeds,' but the Spirit *is* the floods and the storm. The rise and fall of

the waters (*auf und ab*), the driving hither and thither of the storm (*hin und her*), are manifestations of his activity. That is, the *in* and *im* of l. 501 mean 'in the form of,' 'under the aspect of,' and the nouns *Geburt*, *Grab* etc. are in apposition with *ich*.

509. *Kleid*. The 'garment' of the Deity consists of the visible forms of nature.

512. *Geist*. One would expect a more definite promise to send *Mephistophèles*. Cf. ll. 3241 ff. and the scene 'Dismal Day,' ll. 33-6. It is pretty clear that when he wrote these lines Goethe did not intend that this interview should be the end of all relation between Faust and the Earth-Spirit. There was to have been, in some way, a renewal of intercourse, if not a reappearance of the Spirit as *dramatis persona*. As it is, we have to imagine such a renewal in order to understand the scene 'Dismal Day' and the soliloquy in 'Forest and Cavern.' The seemingly final rebuff however, was necessary to the early Faust-plan, as rendering Faust desperate and so preparing him for an alliance with the spirit of lower order. The rebuff also fitted in well with the revised plan of 1797. See *Intr.* p. lxx.

518. *Famulus*; a professor's assistant; in earlier days, a student who lived in his teacher's house and performed various duties, more or less menial, in return for free tuition.

519. Instead of this incongruous line, U. has the perfectly natural

Run werd ich tiefer tief zu nichte.

Rational grounds for the change are hard to discover. It seems most likely that Goethe, in revising, wished to get rid of the expression *tiefer tief* and rewrote the line without thinking of the *immediate* connection. He meant to say, that is, that any intercourse with spirits was bliss as compared to a dialogue with the commonplace Wagner, but he forgot that Faust has just 'sunk down' in mortal despair and ought not, in the next breath, to be speaking of the results of his conjuring as his 'fairest happiness.'

520. *Fülle*. The 'plenitude' must refer to the 'celestial powers' of l. 449 and the Earth-Spirit.

521. *Der trockne Schleicher*, 'the humdrum poke.' U. has *Der trockne Schwärmer*, which is fatal to the common conception of Wagner as a soulless pedant. Cf. *Intr.* p. lxxix. The change was made, probably, to avoid the strange collocation 'humdrum enthusiast.'

522. *declamiren*. Wagner has heard the sonorous, measured speech, or chant, of the Earth-Spirit.

525. *das*; i. e., *das gute Declamiren*.

528. The preacher is a comedian if he mouths over words without having his heart in what he says.

530. *Museum*; = *Stubirzimmer*. At an earlier date the word was common in this sense, but it is now archaic or humorous, as is the term *Musenjohn*, applied to a student. The abode of a *Musenjohn* is naturally a *Museum*, or 'home of the muses.'

531. *Feiertag*. The acc. of time is here not quite natural; cf. Brandt, § 208, and 208, 1. The gen. was forbidden by the rime.

532. *von weiten*, 'from afar'; *weiten* being the old dat. plu., M. H. G. *witen*.

534-5. The thought is: If you do not *feel* what you are saying, you will not gain your object by chasing after fine phrases. The 'its' are employed somewhat vaguely. *Ihr werdet's nicht erjagen* should be taken as apodosis to both the clauses with *wenn*.

536. *urkräftigem Behagen*, 'the spell of native vigor.'

538-41. The speaker who is not in earnest, who has nothing of his own to say, but depends upon art and borrowing, is held up to contempt under three distinct images: that of one pasting together scraps of quotation, that of a cook preparing a stew from the remnants of a banquet, and that of a person trying to blow a flame out of a heap of ashes. The point of the last metaphor is that, the speaker's heart being cold and having in it no fuel, he tries to produce the semblance of flame by 'blowing.'

542. *Bewundrung*; in loose apposition to what precedes.

543. *darnach . . . steht*, 'inclines that way.'

546. *Allein*, 'but,' rather than 'alone.' See, however, G.-J., V., 388.

548. *Er*. *Er* is often used in *Faust*, as pronoun of address, where *Ihr* would be too formal or polite and *Du* too familiar. In Goethe's youth it was still freely used by parent to child, teacher to pupil, and between gossips; it being regarded as somewhat more respectful than *Du*. Thus Marthe and Gretchen use both *Du* and *Sie* (3d. sing.) to each other, and Faust uses, on occasion, all three pronouns in addressing Wagner. If the speaker has been using *Ihr*, the change to *Er* conveys, as here, a touch of frigidity and temper; if he has been using *Er*, the change to *Du* is familiar

and *gemüthlich* (cf. l. 2882). — *reblischen Gewinn*, 'honest gain.' Some, e. g., Schröer, suppose that Faust actually means to advise Wagner to learn a trade; but in that case why does he go on advising him about oratory? The meaning is rather: Be honest with your hearers; do not seek to gain glory (*des Redners Gluck*) through shams.

549. *schellenlauter*, 'bell-tinkling'; in allusion to the bells worn by court-fools.

555. *Schnitzel träufelt*, 'prink up humanity's leavings,' or, perhaps, 'twist gewgaws for men'; a much discussed and still somewhat doubtful expression. Herder, whose influence is discernible all through this dialogue, makes use, in his essay *An Prediger*, of the expression *geträufeltes Schnitzwerk* for the rhetorical flourishes with which preachers hide the truth. But *Schnitzwerk* is not quite the same as *Schnitzel*, nor is Herder's metaphor clearer than Goethe's, when we try to realize the picture. Most likely there is a reference to the business of making paper 'Manschetten' for candles, or the like. The preacher's fine flourishes are made out of shreds of thought which he has taken from humanity's wastebasket (the commonplaces of the past) and crimped and twisted into ornamental forms. Cf. G.-J., VI., 309, and V. L., I., 56 and 526.

558-9. The saying 'life is short, but the art is long' — *ὁ βίος βραχύς, ἡ δὲ τέχνη μακρή*, — begins the *Aphorisms* of Hippocrates, who had reference to the healing art. The adage was a favorite one with Goethe. In a letter of Nov. 15, 1774, he writes: *Die Tage sind kurz und die Kunst lang*. Cf. l. 1787.

560. *kritischem Bestreben*, 'critical (i. e., philological) pursuits'; the study of ancient documents in order to determine questions of authorship, date, priority, etc., in theology.

561. *um*, 'in the region of,' 'in,' rather than 'concerning,' though the latter is the common meaning of *um* with *bang*.

562. *nicht*; pleonastic, as often in exclamations. Thus Goethe writes: *Wie seid ihr nicht so gut*, 'how good you are'; *wie erschraf sie nicht*, 'how frightened she was.' — *Mittel* means rare or expensive books, containing original sources (*Quellen*) of information.

564. *den halben Weg*, 'half the way' toward becoming a great scholar.

570-85. This dialogue needs to be read in the light of Herder's *revo-*

lutionary pamphlet, *Auch eine Philosophie* etc., of the year 1774. Herder there pours his scorn upon the fashionable practice of looking at the past *de haut en bas* and treating it as a text for self-complacent reflections on the wonderful progress of the 'age of enlightenment.' Goethe puts Herder's views into the mouth of Faust, and makes Wagner represent the conceited *Aufklärungsphilosophen* (vaguely referred to in l. 578 as *der Herren*, cf. *der saubern Herren* in l. 106), whom Herder attacks. Cf. Suphan in V. L., I., 527.

576. *Buch* . . . *Siegeln*; cf. Rev. v. 1.

580. *ist's*. The *es* refers to the literary work of the 'gentlemen'—their fine historical 'portraits,' that make allowance for the darkness of the past and show how '*we* in our day' have grown so much wiser and better.

581. *euch*; ethical dat.

582. *Rehrichthaf* . . . *Kumpfkammer*, 'refuse-tub and lumber-attic.' The historical 'portraits' with their commonplace moral reflections are likened to a household receptacle for worthless odds and ends.

583. *Haupt- und Staatsaction*; a name given to a kind of dramatic performance that became popular in the seventeenth century. The plays dealt with 'state' affairs (bloody tyranny, revolution, political intrigue, etc.), and so were called *Staatsactionen*. Such a play was called a *Hauptaction*, 'principal performance,' to distinguish it from the farce given on the same evening. The two titles were then combined. In time the plays became notorious for their spectacular extravagance, their bombast and their crude, obtrusive moralizing. It is this last quality of them which furnishes the point of the comparison in the text.

584. *pragmatischen*, 'didactic.' The puppet-plays were also somewhat given to moralizing comment.

588. *was* . . . *heißt*, 'what is popularly called knowing.' The logic of the reply is: How little do they really know of the human heart who talk thus glibly of 'understanding' it! And if one does attain to some real insight, he had better be silent, lest he be put to death. Cf. Intr. pp. xxx, xxxi. Schröder cites appositely the following passage from a letter of Goethe to Sophie von Laroche, written Dec. 23, 1774: 'To-day I have got back a copy of *Werther* that I had loaned. On the fly-leaf was written: *Tais-toi, Jean-Jacques, ils ne te comprendront point*. This affected

me very strangely, since the passage in *Émile* had always seemed remarkable.'

589. *das Sind*; the truth, as discovered by men of exceptional insight.

596. *hätte . . . fortgewacht*, 'should have liked to keep right on sitting up.' U. and Fgm. have the more importunate *hätte gern bis morgen früh gewacht*.

598. *als*, 'as being,' 'since it is.' The lines 598-601 are not found in U. or Fgm. They were evidently added to forecast the Easter walk and to give more point to the following words of Faust.

605. With this line U. and Fgm. break off abruptly. On the Second Monologue, as related to the general plan of the poem, cf. Intr. pp. lxi, lxii. While the text as we have it is clearly the work of 1797-1801, yet it contains certain peculiar thoughts and expressions which can be paralleled very closely from Goethe's pre-Weimarian writings. These may be only the result of a conscious attempt on the poet's part to return to the mental associations of his youth, or he may have elaborated the scene from an early 'concept' preserved either in memory or in writing.

607. *Geisterfülle*. Cf. note on *Fülle*, l. 520.

613. *sollte*, 'was fated,' 'could but'; almost = *musste*.

614-22. Faust here describes the *neue Gefühle* of l. 478.

615. *dem Spiegel*. Divinity is thought of as a dazzling mirror reflecting back a celestial radiance upon the beholder. The conception may owe somewhat to the account of Moses and the Lord in Ex. xxxiii, xxxiv.

616. *Sein selbst*, 'himself,' *sein* the genitive with *gentleßen*.

617. *abgestreift den Erdensohn*, 'had stripped off mortality.' Supply *hatte*.

618. *mehr als Cherub*. The cherub is a passive servant of divinity; Faust had dreamed of a free, godlike *activity* (*schaffend*, l. 620).

621. *Sich . . . vermaß*, 'presumptuously dreamed.' *Ahnungsboß* means 'bodeful,' usually of ill, here of good.

622. *Donnerwort*; the rebuff in ll. 512-13. — *Wich hinweggerafft*, 'swept me away,' viz., from the place of my high dreams.

631. *jenem Drang*; the impulse to seek help from the spirit-world.

632-3. Our 'deeds' interfere with the course of our life when their effects leave us no longer free to pursue a given line. Faust has evoked

the Spirit, thus performing a bold and in one sense successful 'deed,' but the sequel was such that he feels debarred from trying again.

634-5. *Dem Herrlichsten . . . an*, 'foreign and ever more foreign matter crowds itself upon the noblest conceptions of the mind'; i. e., we are not faithful to the thoughts of our supreme moments; lower ideals, compromises, doubts, anxieties crowd in. From this point Faust's soliloquy becomes a series of mournful reflections on the weakness of human nature and the *misère* of life.

635. *fremd und fremder*; probably a bold substitute for *fremder und immer fremderer*, which in turn = *immer fremderer und fremderer*. Cf. l. 238, note. In the predicate and adverbially Goethe often uses *fern und ferner* (*Tasso*, l. 917; cf. the *fern und so weiter fern* of *Faust*, l. 9866), *werth und werth'er*, etc.; but this case is probably unique for an attributive adj. Strehlke Wb. thinks both adjectives are positive, as one might say *Gutes und Gutes thun*. E. Schmidt calls *fremd* an adv., and cites l. 3242.

639. *Erstarren*, 'grow torpid.'

644. *Sorge*, 'anxiety,' 'worry.' In l. 11384 die *Sorge* is introduced as a gray old hag who makes man a prey to morbid solitudes. — *Gleich* = *so gleich*, 'forthwith,' 'straightway.'

647-51. A man worries about his property, his wife, and children; he dreads death from fire, dagger or poison, and is thus continually trembling at the blow that *may* fall, but probably never does fall.

656. *Ist es . . . verenget*, 'is it not dust, that which narrows in this high wall with its hundred compartments (auß = *bestehend aus*) about me?' With *verenget* cf. *beschränkt* in l. 402.

658. *Laud*, 'frillery.'

666. *leicht*. If this is what Goethe wrote, the meaning is 'buoyant,' 'making flight easy,' in contrast with the following *schwer*. But F. M. von Waldeck, G.-J., I., 384, conjectures plausibly that Goethe wrote *licht*, as in l. 672, and that *leicht* is the mistake of a type-setter whose mind was preoccupied with the antithesis *leicht* — *schwer*.

668. *freilich*; here used, apparently, in the earlier sense of 'certainly,' 'surely,' as if there might be some doubt about the skull's mocking. The modern concessive meaning 'to be sure,' 'forsooth,' gives no sense here.

669. *Walz und Bügel*, 'roller and (stirrup-shaped) handle.'

671. *euer . . . kaus*, 'your web is intricate.' The *Wart* of a key is

the part on which the bits and wards are cut or cast, the part that revolves in the lock; Eng. 'web.'

672. *Geheimnißvoll*; adj. with *Natur*. As scientific thinker, Goethe held that the 'secrets of nature must be divined from contemplation of objects as they are; that scientific progress must come always in the form of an *aperçu*, or intuition, the mind in nature speaking directly to the mind of man. To seek help from instruments seemed to him like doing violence to nature. So he says of his early botanical studies: 'Cutting up and counting were not in my nature.' On this unscientific prejudice of Goethe and its bearing upon his scientific work, cf. Du Bois-Reymond, *Goethe und kein Ende*, p. 22 ff.

676. *Geräthe*; the *Urväter Hausrath* of l. 408.

678. *Rolle*; some roll of parchment. Düntzer refers it to the lamp-pulley, but that would hardly show smoke enough to attract attention.

682-3. *Was du . . . besitzen*, 'what thou hast, as an inheritance from thy fathers, earn it in order to possess it.' This sounds like nonsense, but the meaning depends largely on a Goethean distinction between *haben* and *besitzen*. *Haben* means 'to have,' *besitzen* 'to own and feel the worth of.' Thus in Goethe's *Künstlers Erdewallen* the artist apostrophizes the picture he is painting, which he loves as his very own, and says of the prospective rich purchaser: *er besitzt dich nicht, er hat dich nur*, 'he will merely have thee, not possess thee.' Cf. *Tasso*, l. 114 and the editor's note. — *Erwirb es* means 'make it thy own' (by using it). The sense is then: Use thy inheritance if thou wouldst feel it to be thy very own. — *Hast* is not an auxiliary.

685. *Nur was . . . nützen*, 'only what the moment creates can the moment use.' The meaning of this oracular saying is that one can turn to account at any time only that which is the fresh result of one's own productive activity. The proposition hardly holds good of old furniture, but it does apply to the intellectual legacies of the past, and this is what the poet really has in mind. I can turn to account the wisdom of Solomon or Shakespeare only when I have personally traveled Solomon's or Shakespeare's ground, and so made his creation mine.

690. *Phiole*, 'phial,' in the sense of 'long-necked glass bottle.'

692. *Menschenwiß und Kunst*. Faust is proud of the knowledge and skill which have enabled him to make the deadly opiate.

698. *Des Geistes Fluthstrom*. The 'flood-tide of the spirit' is the intense excitement under which he has been laboring. The sight of the poison suddenly brings a calmer mood.

699. *werd' ich hinausgewiesen*, 'I am beckoned out'; more accurately, 'I am shown the way,' 'directed.' — The fateful transition is conceived not as a voyage upon the 'high sea' which separates this life from the other, but as a translation through space out over it.

702. *Feuerwagen*; in allusion, no doubt, to Elijah's chariot of fire, 2 Kings ii. 11.

705. *reiner*, 'pure,' i. e., undisturbed by any galling sense of limitation.

707. *erst noch*, 'but lately.' Cf. l. 653.

710. *vermesse*; *metri gratia* for *vermiß*. But Goethe uses the weak imperative occasionally, even when meter does not require it.

712 ff. Suicide is here thought of as an act of supreme courage, the assertion of man's independence. The very gods can not compel him to live if he will not. The moral aspect of self-destruction was a question much debated in the eighteenth century. Cf. *Werther's Leiden*, letter of Dec. 20, and E. Schmidt, *Richardson, Rousseau und Goethe*, p. 228. Hell is imagined, after the early Christian artists, as a place of horrible torment, situated underground or in a mountain and approached by a passage (*Durchgang*) from the mouth of which smoke and flames belch forth. *Sinjustreben*, l. 716, does not imply that Faust courts damnation, but only that he is in a mood to go boldly and confront these imagined horrors. In reality he thinks them old wives' tales (l. 369).

719. *in's Nichts*. Du Bois-Reymond, p. 16 ff., objects that Faust, who has just seen a spirit, has no right to be skeptical about the reality of the life beyond. But there are many passages in the poem in which the modern skeptic peeps out from under the legendary mask of Faust. It may be observed, too, that the existence of spirits does not of itself prove man's immortality; and also, finally, that the Faust-books, puppet-plays and Marlowe all make Faust doubt the reality of heaven and hell. Cf. *Intr.* p. xiii.

720. *Schale*. We have to think of a costly goblet decorated with pictures. The game alluded to below was like this: One person, filling the beaker, would pledge his neighbor, calling on him for an impromptu rime in explanation of the pictures. In case of failure, the person pledged had to drain the glass at one draught.

723. *Freudenfeste*; the sing. *metri gratia* for the plu., since no *particular* festival seems to be referred to.

725. *zugebracht*; in the technical sense of 'pledging' a health, as in l. 736.

736+. *Chor der Engel*. The choruses in this scene are to be thought of as part of an Easter celebration taking place in a neighboring church. Singers personate the angels of the resurrection, the mourning women and the disciples. Such a service, held in the night before Easter, was once common in the Catholic church. Cf. *Euphorion*, III, 391.

737. *Christ ist erstanden*; the beginning of an old medieval Easter-song, whence the archaic *Christ* for *Christus*.

739-41. *Den . . . unwanden*, 'whom baneful, insidious, hereditary shortcomings (those of human nature) entwined.'

742. *tiefes Summen*, the bells ringing here and there in the city; *heller Ton*, the chorus close by.

747. *um Grabes Nacht*, 'about the darkness of the tomb.' *Um's Grabes Nacht* would be more natural; but cf. *Berges-Höhle* in l. 394. The line refers to the words 'he is not here, but has arisen,' spoken by the 'two men in shining garments' whom Mary Magdalene and her companion found at the sepulcher. See Luke xxiv. 1 ff. According to John xx. 1, Mary Magdalene came to the tomb very early in the morning, 'when it was yet dark.'

748. *Gewißheit . . . Bunde*, '(giving) confirmation to a new covenant.' *Gewißheit* is best explained as a kind of 'cognate' acc. with *Klang*. Cf. Brandt, § 202. The 'new covenant' is the *διαθήκη νέα*, of Hebrews xii, 24.

749-56. *Chor der Weiber*. None of the evangelists states that the body of Christ was wrapped, anointed, and laid in the tomb by women;—the office is uniformly represented as performed by Joseph, or by Joseph and Nicodemus, the women watching from a distance. Matthew makes the two Marys come on the morning of the third day, simply 'to see the sepulcher.' According to Mark and Luke, they come with spices, *intending* to anoint the body, but they do not find it. Goethe adapts the details of the gospel narrative to his own purposes.

762-3. *Was sucht . . . Staube*, 'why seek ye me in the dust, ye potent and soothing heavenly tones'? *Am Staube* differs from *im Staube* (l.

654) in that it means 'cleaving to the dust.' In some verses of the year 1766 (*Briefe*, I., 46) Goethe writes:

Da sah ich erst, daß mein erhabner Flug,
Wie er mir schien, nichts war als das Bemühen
Des Wurms im Staube, der den Adler sieht
Zur Sonn' sich schwingen und wie der hinauf
Sich sehnt. Er sträubt empor und windet sich,
Und ängstlich spannt er alle Nerven an
Und bleibt am Staube.

So here, Faust 'cleaves to the dust,' feeling that the lofty flight of religious feeling is not for him.

764. *weiche*; not 'weak' in a contemptuous sense, but 'susceptible,' 'soft-hearted.'

766. The more common and orthodox theory is that faith is the child of miracle.

771-8. In these reminiscences of Faust we hear Goethe describing the religious experiences of his own youth. Cf. Intr. pp. xxvi, xxvii.

771. *Kuß*; here of the mystic kiss, the benediction, of divine love.

780. *Freies Glück*. This 'free happiness' of the spring festival (Easter) is described in ll. 903 ff.

785-96. *Chor der Jünger*. The general sense is: While the risen Lord is happy in heaven, we here on earth can but mourn our loss, though our loss is his gain. The first six lines are protasis and concessive, the last six apodosis, the *ließ* of l. 793 simply continuing the inversion *sind wir* in l. 792.

787. *Lebend Erhabene*; = *der auf der Erde lebend Erhabene*, i. e., *der schon auf Erden ein erhabenes Leben führte*.

789. *Werdelust*, 'joy of transition,' i. e., the joy of entering upon a new existence.

799. *Banden*; the 'bonds' of sorrow and depression.

801-5. The participles go with *tuch* in l. 806, and denote condition. 'If you live praising him by your actions (*thätig*) etc., he is near you.'

Vor dem Thor.

This scene is not found in U. or Fgm., but there are several good reasons for thinking that it had an early origin. Cf. Kögel in V. L., II., 558

ff. (1) The scenery is, even down to minute details, that of Frankfurt; cf. the note to l. 807+, below. (2) The language is in general that of Goethe's youth. (3) The scene is of a kind that he was more fond of depicting in his youth than in his later years. (4) The song in ll. 949-80 is known to have been in existence as early as 1783. But the early plan seems to have had in view a holiday in May or June, rather than on Easter Sunday, which latter would have been too early for the peasant-dance under the linden, for sitting comfortably in the open air (ll. 1022-3), and for the 'green-girt huts' of l. 1071, which can hardly be anything else than vintagers' huts amid the growing vines. It seems probable, therefore, that ll. 903-40, with their explicit reference to Easter, were inserted in 1797-1801, after the decision had been reached to let Faust be recalled by the Easter music from his thoughts of suicide. This is probable, too, on other grounds; for the monologue in question, with its accurate scientific observation, its eye for the picturesque, its allusion to the sun as landscape-painter, etc., suggests Goethe's later rather than his earlier manner.

It is also very certain that the original plan did not contemplate the introduction of Mephistopheles as the casual unmotivated outcome of an afternoon walk. Instead of that, we may guess that something of this kind had been thought of: After the Earth-Spirit's rebuff, Faust was to be somehow recalled from thoughts of suicide by the appearance of Mephistopheles in poodle form, as a being of lower order whom he could 'comprehend.' (Certain passages of the text as we have it still connect Mephistopheles, in a way that is left quite mysterious, with the occasion of Faust's suicidal purpose; cf. ll. 1579-82 and ll. 3270-71.) Then a friendly relation was to spring up between the two and an interval of time to elapse before Faust's definitive abandonment of his professorship for the rôle of a 'homeless wanderer' (ll. 3348-9). During this time the devil, first as poodle, then in human shape, was to associate with Professor Faust as familiar spirit, visiting him often, accompanying him on his walks, etc. In this interval there were to be several pictures showing Faust in his professional environment. One of these pictures we have in the student scene, another was to be a holiday scene which should exhibit the brooding professor in contact with the happy, naive people. Faust, at war with himself and with the scholar's life, was to take an afternoon walk with his famulus and the tricky poodle, and come back at nightfall, refreshed and calmed

by the soothing aspects of nature. Then, in due time, very likely in consequence of an express petition of Faust to the Earth-Spirit (cf. the scene 'Dismal Day,' ll. 13 ff.), the poodle was to be given human shape.

Why these features of the early plan were discarded on the final revision is not hard to discover. The poodle-devil as *dramatis persona* was quite unmanageable in a serious connection. A canine interlocutor, or the hocus-pocus incident to his anthropomorphization, would have made comedy out of the suicide scene. Seeking for something that would preserve the poetic dignity of the scene, the poet hit fortunately upon the Easter motive which not only preserves but heightens it. This brought with it the idea of changing the summer holiday into Easter-Sunday. So the monologue, ll. 903-40, with Wagner's reply, was inserted in the interest of the new chronology, but the tell-tale evidences of the earlier intention were either not noticed or deliberately ignored. Moreover, having now, in 1797-1801, decided to drop the Earth-Spirit and to introduce Mephistopheles as the devil, acting on his own responsibility under a *quasi* permission of the Lord in heaven, there was no better plan than to let Faust come upon the poodle seemingly by accident in the course of his Easter walk, and then, in a new scene so constructed as to bear the comedy, convert the dog, by means of the necessary hocus-pocus, into a man.

807+. Vor dem Thor. The scene as identified in great detail by the late Friedrich Zarncke, V. L., II., 556, is just outside the Sachsenhausen Gate (Affenthor) south of and across the Main from Frankfurt. Here in Goethe's time there was a convergence of the highways leading east to Offenbach, south to Darmstadt and southwest to Mainz. At this point, presumably, the beggar of l. 852 sits with his hand-organ. Here also the 'prentices separate. Some of them wish to go to the 'Forsthaus' (in Goethe Jägerhaus) some two miles southwest, others to the 'Gerbermühle,' lying a mile or more up the river to the east. The 'river inn' is a short distance southeast of the 'mill,' but the way to it lies through low, treeless ground (l. 812). 'Burgdorf' means the village of Oberrad, about a mile southeast, and back from the river, whence the 'up' of l. 814. The name is changed because Goethe did not wish to make his topography explicit: university students and Faust and Wagner would be out of place in Frankfurt. Faust and Wagner walk southeast up toward Oberrad and pause on

a height where they can hear the tumult of the 'village' ahead (l. 937) and also have a good retrospect of the city, with the people emerging from the Affenthor, and of the boats on the river. The 'mountain' of l. 935 refers to the heights of the Taunus in the far northwest across the river.

816. *Händel*; 'rows.'

818. *zum dritteumal*. 'Prentice no. 3 has lately been in two fights at Burgdorf.

821+. *Erste*; i. e., *erstes Dienstmädchen*, the natural gender being followed instead of the grammatical.

824. *Plan*, 'platform' for dancing; a South German usage of the word.

827+. *Schüler*; in the sense of the modern Student. Student is the word regularly used in U., but in Fgm. it appears uniformly changed to *Schüler*.

830. *beizender Toback*. *Beizen* is a weak factitive of *beissen*, and meant originally 'to make bite,' now usually 'to macerate' or 'pickle.' But *beizend* often means, as here, 'pungent.' *Toback* is the older form, from Sp. *tobacco*, through the Eng. The now usual *Tabak* has the vowel of the Fr. *tabac*. Goethe uses both forms.

831+. *Bürgermädchen*; girls of the citizen class, intermediate between 'servant-girls' and 'young ladies.' But the latter will do for a translation.

841. *nehmen* . . . *mit*, 'will take us with them too, though, after all.'

842. *Ich* . . . *genirt*, 'I don't like to be under constraint.' The company is too high-toned for him.

844. *Samstag*; South German for *Sonnabend*.

846. *Burgemeister*; a dialectic survival of M. H. G. *burgemeister*. Goethe seems to have preferred it both early and late to the now more usual *Bürgermeister*.

853. *badenroth*, 'with flushed cheeks'; *rothbadig* = 'ruddy-cheeked' (Schröder).

856. *leiern*, 'grind.' The 'lyre' is here a guitar-like instrument, the strings of which are moved by a wheel turned by a crank, the so-called *Baurenleier* or *deutsche Leier*; cf. Grimm Wb., VI., 682.

863. *hinten, weit*, 'away back.' In der *Türkei* alludes to the Russian-Turkish war of 1767-74.

872. *das . . . Blut*, 'the handsome young creatures.' *Jungeß Blut*, for 'girl,' is a favorite expression with Goethe. Cf. ll. 2636, 2907, 3313, and Grimm, *sub voce Blut*. It is here applied to both the girls.

874. *Es ist schon gut*, 'it's all right,' i. e.: I know what kind of thoughts are hidden under that proud coquettish air. The 'young ladies' had been last year's customers of the old fortune-teller.

876. *Agathe*; the name of one of the girls.

878. *Sanct Andreas Nacht*. On this night, Nov. 29, German girls were wont to consult the oracles and the fortune-tellers with regard to their future lovers or husbands. For the folk-lore on the subject, see Grimm, D. M., II., 936, and III., 454, 470.

880. *Kryßtal*; in allusion to the practice of *Kryßtalſehen*; cf. Grimm Wb., V., 2482, and D. M., III., 431. The fortune-tellers had their customers look at a crystal, a poor mirror, a sword-blade, or other object reflecting the light dimly or confusedly, and imagine that they saw there what they wanted to see. The operator professed to do his wonders by conjuring the indwelling spirit of the crystal.

883-902. *Soldaten*. A company of soldiers march by, singing a song expressive of the soldier-ideal.

892. *Werben*; supply *uns* as object. 'We let the trumpet woo us,' 'we follow the trumpet-call.'

895-6. The thought is: See how we go storming through the world! This is life.

905. *Hoffnungs-Glück*. Cf. Goethe's *Grätz*, V., 14: Die Bäume treiben Knospen und alle Welt hofft.

909. *Ohnmächtige . . . Eiseß*, 'impotent gusts of sleet.'

912. *Bildung und Streben*, 'formation and growth'; vegetation is everywhere starting up and taking shape.

913. *will*, 'is trying.' The sun is personified as a landscape-painter.

914. *Revier*, 'landscape'; originally, 'district along a river-bank,' *It. riviera*. The scene being on the banks of the Main, Goethe may use the word in its original sense.

929. *behehd*, 'speedily'; *behe'nd* from M. H. G. *bi hende*, 'by hand.'

940. *Hier . . . sein*. It is not meant that the people use these words, but that their shouts are so interpreted by Faust, for whom a 'human being' is a person enjoying life in free contact with nature.

941-8. Wagner feels edified by Faust's *talk*, but not by the scene that has inspired it.

943. *miß her verlieren* = *hierher kommen und miß verlieren*.

945. *Regelschießen*, 'nine-pin bowling.' Instead of balls for bowling, it was formerly the custom to use disks which were *shoved*; hence the term *Regelschießen*.

949-80. This song is mentioned in *Meister's Lehrjahre*, II., 11, as a 'song which we can not present to our readers because they might find it absurd or even improper.' The part of *Meister* containing the allusion was finished before Nov. 12, 1783; see Goethe's *Briefe*, VI., 210.

973. *thut mir*. *Thut mir* would correspond to the *seib nicht* of l. 964. The girl's dignity has melted somewhat.

984. *Hochgelahrter*. From the Middle Ages down into the 18th century, *Gelahrter* existed side by side with *Gelehrter* without appreciable difference of meaning. Since then, *Gelahrter* has been provincial or slightly humorous, like Eng. 'larned.'

987. *bring ihn zu*. Cf. l. 725, note.

988. *nicht nur*. The natural correlative *sondern auch* is omitted.

993 ff. The legend makes Faust's father a peasant. But the father of Paracelsus was a physician, and Nostradamus (cf. l. 420, note) acquired great distinction for his services during the plague. We have here a blending of data derived from different sources. Cf. *Intr.* p. xxxi.

1001. *Auch damals ihr*; = *auch ihr damals*.

1020. *wenig . . . beugten*, 'it lacks little of their bending.' The syntactical logic is: *Sie brauchten dich nur ein wenig mehr zu verehren, so beugten sie u. s. w.*

1021. *das Venerabile*; the holy host, or sacred wafer symbolizing the body of Christ. In Catholic countries the host is borne before solemn processions, and the devout are expected to prostrate themselves before it. Cf. Schiller's *Tell*, l. 1751.

1034. *dunkler Ehrenmann*, 'obscure gentleman.'

1035. *Kreise*; in the sense of *Kreisläufe*, 'circuits,' or very nearly what we now call 'processes.' So Goethe speaks of *Unseres Daseins Kreise*, 'the circuits of our existence.'

1037. *mit griffenhafter Mühe*, 'with cranky zeal'; i. e., without intelligent method.

1038. *Adepten*, 'adepts,' in the earlier sense of one expert in alchemy; *ait.*, 'one who has found' the panacea, Lat. *adipiscor*.

1039. *schwarze Küche*, 'laboratory.' Out of Gr. *νεκρομαντεία*, i. e., the art of divining by calling up the ghosts of the dead, medieval popular etymology made *nigromantia*, 'black-divining,' as a general term for the 'dark,' 'occult' arts. Whence 'black art,' and 'black kitchen' for the place where it was carried on.

1040. *Recepten*, 'recipes.'

1041. *das Widrige* seems to mean 'the incompatible,' i. e. substances chemically 'opposed' to one another.

1042-7. The technical jargon of these lines seems to be partly Goethe's invention; at least nothing just like it has been found in the books of alchemy, though much of the imagery can be pretty closely paralleled from Welling and Paracelsus. Cf. *Intr.* pp. xxvii, xxviii. The theory was that the panacea would be produced, in the form of a bright-colored precipitate, by mixing two substances in a tepid medium and then treating the mixture in heated retorts. But the fantastic brains of the alchemists conceived the chemical union as a marriage and the precipitation as a birth or offspring; hence they gave to the 'parents' symbolical names of living organisms. In this case the father is 'the red lion' and the mother 'the lily,' but sometimes the mother was called 'the white eagle,' and the name 'lily' was given to the offspring, i. e., the panacea itself, which is here called 'the young queen.' It is not likely that Goethe, who knew nothing of chemistry, was thinking here of any particular chemical bodies; but inasmuch as mercury was, with the alchemists, a favorite substance for these experiments, it is easy to imagine that the 'panacea' would in very fact often turn out to be a deadly poison.

1044. *mit offenem Flammenfeuer*; i. e., the retort was heated in a free flame.

1053. *den Gift*; usually *das Gift*, but now and then *der Gift* in Goethe. Schiller also makes it masc. in *Kabale u. Liebe* V., 7: *Noch spürt ich den Gift nicht*. The word is hardly, as Schröer thinks, used in the specific sense of 'dose,' though that was the original sense of the word.

1055. *lobt*; in allusion to ll. 995 ff.

1056-63. Here, as in ll. 570 ff., Wagner represents the self-complacent *Aufklärungsphilosoph*, whose watchword is 'the progress of the race.'

1064-7. The logic is: Alas for these fine hopes of yours, that by add-

ing ignorance to ignorance through successive generations, men will ever get their heads above the waters of uncertainty, when we have no foundation of positive, *useful* knowledge on which to build.

1072. *Sie rückt und weicht*, 'it moves and recedes,' i. e., it is gradually disappearing.

1076-88. Faust dreams of flying away after the sun, and enjoying from the upper air a prolonged sunset view.

1078. *beruhigt*, 'hushed' in the evening shadows.

1079. *Silberbach in goldne Ströme*. The great rivers (*Ströme*) would appear 'golden' in the floods of sunlight, the brooks reflecting less light, 'silvery.'

1082. *mit erwärmten Buchten*. The heat of the spring sun would already have 'warmed' the shallow 'bays' of the sea.

1084. *Göttin*; the sun. Faust imagines his flight slackening at the sea-shore and the sun as about to sink from his view after all. Then a 'fresh impulse' comes and sends him out after it over the ocean.

1092-9. This dream of flying like a bird meets us often in Goethe's youthful writings; e. g., in *Werther* (*Werke*, H., XIV., 59): 'Oh, at those times how often have I longed for the wings of a crane that was flying over me, to soar away to the shore of the boundless sea,' etc. Again, in the *Briefe aus der Schweiz* (*Werke*, H., XVI., 226), flying is spoken of as one of those 'bodily powers which we are not permitted to develop in this life.' The floating clouds inspire him with a 'desire to plunge into infinite space,' and the soaring eagle makes him 'draw deeper and deeper breaths' in his longing to fly.

1095. *schmetternd*, 'shrill-warbling.'

1108. *Pergamen*; the same as *Pergament*, in l. 566. It comes from Gr. (χαρτ) *περγαμνή* through Lat. (*charta*) *pergamena*, 'paper of Pergamos'; but the form with *t*, as if from Lat. **pergamentum*, is the prevailing one even in M. H. G. (*permint*, *permit*, *perment*, etc.).

1114. *berber Liebeslust*, 'gross amorous desire.'

1116. *Duß*, 'dust'; a little-used Low German loan-word. It occurs again in l. 6758.

1117. *Gefilden hoher Ahnen*, 'abodes of high ancestors.' The Greek imagination, and not the Greek only, gave a home in the sky to the ancestral heroes of old.

1127. *sich überbreitet*; = *sich überall ausbreitet*.

1130. *der scharfe Geisterzahn*. The 'bite' of the north wind is attributed by Wagner to the sharp tooth of one class of weather-spirits.

1133. *nähren sich . . . Lungen*. In Germany the east wind is pre-
vailingly dry, and a dry wind seems to make breathing difficult.

1134. *Wüste*, 'desert'; the Sahara presumably.

1136. *erst erquickst*. The 'refreshing' coolness that precedes a shower is viewed by Wagner as a malicious trick of the spirits to usher in pleasantly the subsequent disagreeable 'drenching.'

1147. *Saat und Stoppel*; *Saat*, the freshly starting grain; *Stoppel*, the 'stubble' of last year's crop.

1154. *Feuerstrudel*, 'fiery whorl.' When this was written, Goethe probably intended nothing more by his 'fiery whorl' than to intimate (for the benefit of the reader or spectator) that the dog was no ordinary dog. We learn further on (l. 1377) that fire is the devil's own element. Later, however, the poet tried to fit the passage into an optical theory of his to the effect that dark and light are so related that when a dark or bright object comes quickly before the eyes in a dim light, there is an instantaneous after-sensation of the opposite color. He himself claims to have seen a trail of light following a poodle that ran by his window at dusk. See the *Nachträge zur Farbenlehre*, *Werke*, H., XXXVI., 517, where ll. 1147-57 are quoted and said to have been written down *aus dichterischer Ahnung* and in 'semi-consciousness' of a scientific truth which he was able in due time to verify.

1166. *hier*; = *hierher*, the converse of the license in l. 943.

1167. *pußelnärrisch*, 'poodle-silly'; i. e., having the characteristic silliness of poodles. So the German has *pußeltreu*, 'faithful as a dog,' *pußelnackt*, 'stark naked,' *pußelnäß*, 'wet as a drowned rat' (wet as a dog coming out of the water), etc.

1173. *Geist*; in the double sense of 'spirit' = 'supernatural being,' and 'spirit' = 'intelligence.'

1177. *der Studenten . . . Scholar*. Wagner supposes that they have found the trained trick-dog of some student. — *Scholar*, from Lat. *scolaris*, 'scholar,' 'pupil,' is pedantic (but here also *metri gratia*) for *Schüler*.

Studirzimmer (1).

THERE is little room for doubt that this scene also combines old matter with new, though no portion of it is found in U. or Fgm. The lines that relate to Faust's flood-tide of religious emotion, to the closely following ebb and the consequent resort to written revelation, suggest the youthful Goethe and correspond to phases of his early religious feeling. They presuppose a Faust who is not yet prepared for an utterance like that in l. 765. On the other hand, the interjected remonstrances with the poodle, the conjuring, and very certainly the dialogue, are of late origin, dating probably from the year 1801. Cf. Intr. p. lvii.

The hocus-pocus of the scene is partly invented, partly based on the legend. C. M., after telling how Faust had evoked a spirit in the woods at midnight and secured the promise of a visit at his house next day, proceeds as follows (Scheible, II., 79): 'Which promise likewise the spirit kept, coming to the house at noon, after long and anxious waiting on the part of Faust, and posting himself in different positions behind the stove; until after another conjuration by Faust, he exhibited a human head and made a deep bow, refusing, however, to come further, on the ground that he was near enough already. Whereat Faust is said to have become wroth and to have threatened a stronger conjuration; which appeared to displease the accursed spirit, seeing that he at once became obedient, save that he caused him (Faust) fresh anxiety when he beheld the room full of fire and the spirit with the aforesaid human head, but with a body shaggy like that of a bear, so that Faust was constrained to ask him once more to retreat behind the stove.'

1180. *ahnungsvollem* . . . *Grauen*, 'bodeful, solemn sense of awe.'

1181. *weßt*. The subject is *tiefe Nacht*. After *bedeckt* supply *und* — a somewhat harsh asyndeton, since the object *die* is not repeated.

1182. *wilde Triebe*, 'wild impulses,' e. g., the desire to fly.

1187. *schnoperft*. *Schnop(p)ern* is the same as *schnob(b)ern*, and akin to *schnüffeln*, 'sniff,' 'snuffle.' The occasion of the poodle's snuffling at the threshold is explained further on, ll. 1395 ff.

1200-1. The language is that of strong religious feeling, and the im-

agery is biblical. Cf. Ps. xxxvi. 9, 'For with thee is the fountain of life'; Jer. xvii. 13, 'The Lord the fountain of living waters'; Rev. xxi. 6, 'the fountain of the water of life.' God being thus the fountain-head, the 'brooks of life' are the outflowing streams of divine peace.

1212. *der Strom*; the stream of religious peace that 'wells forth' from his own soul. Cf. ll. 568-9.

1215. *dieser Mangel . . . ersehen*, 'this failure can be made good.' The thought is, that when the spontaneous inner spring of religious feeling begins to run low, then we turn for compensation to the supernatural, to formal written revelation.

1220. *Grundtext*, 'the fundamental text,' i. e., the Greek original.

1224-37. The question here turns upon the proper rendering of the word *λόγος* in John i. 1 (*ἐν ἀρχῇ ἦν ὁ λόγος*), as that which 'was in the beginning' and 'by which all things were made.' Faust argues that a 'word' can not have been 'in the beginning,' because a word is the expression of a 'thought,' which, therefore, must have come first. But thought can not have made the world, there must have been 'power,' and yet power is nothing unless it is put forth in a 'deed.' He is thus brought around to the position of Gen. i. 1, which puts a 'deed' of creation at the beginning. Strictly he should reject this also, for a 'deed' implies a doer.

1244. *die Zelle meiden*, 'leave the room.'

1249. *Schatten*, 'phantom,' 'unreal apparition.'

1256. *Du bist mir gewiß*, 'I'm sure of you,' 'I can manage you,' 'you're my game.'

1257. *halbe Höllebrut*, 'semi-infernal progeny.' Faust assumes that the being before him is of a mixed order, partaking somewhat of the infernal nature, but without being a full-fledged spirit of hell. He decides therefore to try first a spell of minor potency.

1258. *Salomonis Schlüssel*. 'Key of Solomon,' *Clavicula Salomonis*, is the name of a conjurer's book containing spells and directions for the evocation and exorcism of spirits. Saga makes the wise Solomon a magician.

1258+. *Geister*. A supernatural chorus of spirits, minions of *Mephistopheles*, who have come to help their imprisoned master, if opportunity offers.

1260. *haußen = hie außen*.

1262. *zagt*, 'lingers in dismay.'

1271. *begegnen*, 'to meet,' i. e., 'to deal with.'

1272. *Spruch der Viere*, 'formula of the four' elements, earth, air, fire, and water; i. e., a formula intended for dealing with an elemental spirit.

1273-6. Faust here reads or recites from the 'Key.' Salamanders are spirits of fire, undines, or undenes, of water, sylphs of air, and kobolds of earth. The meaning is that a salamander should manifest his true nature by glowing like fire, an undine by making a sinuous motion of swimming, like a fish or a mermaid, a sylph by vanishing in air, a kobold by making a show of being at work. (The kobolds are subterraneous busy-bodies, Eng. 'gnomes.')

1277-82. Faust soliloquizes, congratulating himself upon his knowledge of elemental spirits.

1283-91. The first having had no effect, Faust recites a second 'formula of the four,' differing somewhat from the other and presumably more potent as being in more mandatory form.

1285. *Hausheub*, 'with a gurgling sound,' like that of flowing water.

1289-90. If the spirit is one whose character it is to 'be busy,' he is to make the motions of helping about the house-work. The Romans gave the name *incubus*, or *incubo*, both to the nightmare and to the malicious sprite supposed to cause it by resting upon (*incumbere*) his sleeping victim. Later, the name was applied to house-spirits without regard to this malicious propensity, and in that sense came near to the German kobold, which might also be a house-spirit. Whence the substitution of *Incubus* for the *Kobold* of the first formula.

1291. *Schluss*, 'end'; viz., of the disguise.

1295. *Weh*. Since the spirit does not wish to come out of his disguise, any thing that compels him to do so may be said to 'hurt' him.

1300. *dies Zeichen*; a conjurer's diagram (cf. l. 429+, note) containing a symbol of Christ.

1306. *nie Entspröß'n*, 'never-born'; i. e., eternal.

1307. *Unausgesprochen*, 'ineffable.'

1308. *Durch . . . Begoff'n*, 'diffused through all space'; i. e., omnipresent.

1309. *Freventlich Durchstochen*, 'wantonly pierced' (John xix, 34).

1319. *Daß . . . Licht.* The 'trebly glowing light' is a sign of the Trinity; perhaps a triangle with divergent rays symbolizing the 'holy flame' of divine love, which will 'burn' the devil, as do the roses of divine love in ll. 11710 ff.

1321+. *fahrender Scholasticus*, 'traveling scholar'; i. e., *scholasticus vagans*, a name given in the Middle Ages to the vagabond students who traveled from one university to another and lived by their wits.

1322. *Was steht . . . Diensten*, 'what does the gentleman want'? *Dem Herrn* is a polite circumlocution for *euch*, a use of *Herr* which was common in the 17th century, as it still is in Swedish. See Grimm, *Wb.*, under *Herr*.

1326. *weidlich*, 'vigorously.' The sense is: You've made it lively for me.

1328. *Der . . . verachtet*; in allusion to l. 1226.

1330. *Tiefe . . . trachtet*, 'delves into the depths'; *Tiefe* being acc. Strehlke *Wb.*, gives the meaning of *trachtet* more exactly as *sich bemüht, dort hinein zu gelangen*.

1331. *Bei . . . Herrn*, 'in case of you (infernal) gentlemen.' Faust knows that he has to do with a devil, since it was the holy symbols that brought him to terms.

1334. *Fliegengott, Verderber, Lügner.* The first translates Beelzebub, the name of a Philistine god worshiped at Ekron. The name means 'lord of the fly,' the god having been probably at first an averter of insect-pests, like the Greek *Ζεὺς ἀπομυιος*. In some MSS. of the New Testament the name is given to Satan, the prince of devils. *Verderber* translates Apollyon (*Ἀπολλύων*), the 'Destroyer' of Rev. ix. 11, where it is Greek for the Hebrew Abaddon. *Lügner* is not a translation of any devil's name, but in John viii. 44, we read that 'the devil is a liar (*ψευστής*) and the father of it' (i. e., of lying).

1336. Mephistopheles means that in doing what *men* call 'the bad' (cf. ll. 1342-3) he is doing what is, in his own opinion, a good and rational work. He must by no means be understood as admitting that his mischief-making is overruled for good by a higher power.

1347. *die kleine Narrenwelt*, 'the little fool-world'; a humorous transposition of *die närrische Kleinwelt*, 'the foolish little-world,' 'the silly microcosm,' i. e. man.

1349-52. Mephistopheles here speaks as Prince of Darkness, a quality which he derives from the Persian Angra-Mainyus, or Ahriman. Cf. *Intr.* p. lxxv.

1353-8. The argument is: Light has no original independent existence of its own, being a mere parasite of 'bodies.' (Light is manifested only in connection with bodies that emit or receive it.) But bodies are destined to dissolution. The final result must be, therefore, that light will perish, leaving primeval darkness in possession of the field.

1354. *Verhaftet steht*, 'cleaves fast.'

1360. *im Großen*, 'on a grand scale.'

1364. *plumpe*, 'clumsy.' Mephistopheles has no eye for the world as a cosmos.

1365. *so viel . . . unternommen*, 'much as I have already undertaken,' i. e., in spite of all my past exertions.

1366. *ihr beizukommen*, 'to affect it,' 'to do it any harm.' *Ihr* resumes the antecedent part of *was* in l. 1363, but takes the gender of *Welt*.

1368. *Gernig*; = *ruhig*.

1370. *dem . . . anzuhaben*, 'there's no getting the better of it.'

1374. *Der Luft*; dat. of separation with *sich entwinden*, 'start forth.'

1377. *Flamme*. Only in the fire does no life exist. Mephistopheles can ignore salamanders, for they are of his household.

1378. *Aparts*; adj. from Fr. *à part*, 'apart,' 'private.'

1382. *vergebens . . . ballt*, 'clenches with vain malignity.'

1386. *Die nächstemale*, 'on future occasions.' Mephistopheles assumes already that they are to see more of each other, but 'this time,' for some unexplained reason, he wishes to be excused. Cf. the introductory note to the next scene.

1392. *Ein . . . gewiß*, 'a chimney is also a sure reliance for you.'

1393. *Gesieh' ich's nur*, 'just let me confess'; imperative subjunctive. Cf. Brandt, § 284, 1.

1395. *Drudenfuß*, 'drude's foot'; a magical symbol in the shape of a five-point star (pentagram, pentalpha), designed to keep away evil spirits. The drude of German mythology was a female incubus or nightmare that injured people, especially children, in their sleep. (Later, the name became = Hexe or Unhold.) To keep her off, the magic pentagram was carved or painted on the cradle, bedstead or threshold. As the drude

had swan's feet, the pentagram was called 'drude's foot,' from the resemblance to her footprints. Cf. Grimm Wb., II., 1454-5. The Pythagorean pentagram, says E. B. Tylor, is a 'magic symbol still to be seen in every country from Ireland to China.'

1404. *wärst denn du*, 'can it be then that you are?' Dubitative subjunctive.—The efficacy of the pentagram depends on the perfect closure of the angle that is presented to the spirit.

1405. *das ist . . . gelungen*, 'that's a lucky accident.' The thought is the same as in l. 1403, but that refers to the imperfection in the pentagram, this to its effect in imprisoning the devil.

1413. *Rechte*, 'laws.'

1416. *rein*, 'undiminished,' 'in full.'

1417. *abgezwaht*, 'nipped off,' 'subtracted.'

1418. *das ist . . . zu fassen*, 'that (i. e., such an inviolable agreement) is not to be dispatched so quickly.' For the use of *fassen*, cf.: *Ich werde mich kurz fassen*, 'I shall be brief'; *der Brief ist kurz zu fassen*, 'the letter is to be made short.'

1420. *bitt' ich . . . höchst*, 'I really do entreat you.' The adverb *höch* und *höchst* has the force of a superlative to *sehr* in *ich bitte sehr*. It is of very rare occurrence.

1423. *mir . . . sagen*, 'to tell me the news.' *Gute Mähr*, M. H. G. *quotiu mæ*, lit., 'good tidings,' is a stereotyped phrase for the entertaining 'news' a visitor may have to relate.

1438. *Einerlei*, 'monotonous round.'

1441. *leeres Zauberspiel*, 'empty trick of magic.' The meaning is that Faust will not only hear the music of the spirits, but will see the pictures they describe, smell the grapes, taste the wine, and experience a sensuous ecstasy.

1445. *voran*, 'in advance'; here = *vorher*.

1446+. *Geister*; the same spirits as in l. 1258+. The opportunity they have been waiting for (ll. 1264 ff.) has now come. Their song is an *Einschlüferungslied*, or 'lullaby.' They put Faust asleep with their music, and at the same time conjure before his vision a series of entrancing pictures that melt together like the visions of a dream. What they sing he sees while sinking into a dreamy trance. As the magic takes effect, the walls of the dingy study seem to vanish and he is under an open sky of

supernatural loveliness. The air fills with hovering angels, and the landscape becomes a great vineyard, with pensive vintagers exchanging love-vows among the vines. From numberless wine-presses rivulets of wine fall, broaden to rivers and flow away toward the 'isles of the blest,' whence come sights and sounds suggestive of boundless happiness.

1448. *Bölbungen*; the vaulted ceiling of Faust's Gothic study (cf. l. 353+).

1449. *Reizender*; not 'more charming' than the 'arches,' for they are not charming at all (cf. ll. 6928 ff.). The comparison is between the beclouded sky, as it appears at first, and the blue ether.

1455. *Mildere*, 'milder,' i. e., shining with a softer light than the natural sun. These suns do not hide the stars.

1456. *darin*; 'in' upon the scene; not here = *darin*.

1459. *Biegung*; a loose appositive to *Schöne*. The angels, as they float past, seem to bend over the dreamer as they hover above him, exciting in him a longing to follow them.

1482. *Genügen*, 'satisfaction,' 'delight.' 'About the delight of verdant hills' = about the delightful verdant hills. So Grimm Wb., IV., 3512. Strehle's *um die genügend vorhandenen Flügel* is too tame.

1483. *Geflügel*; the birds in the air. A sip of the wonderful wine sends them away in an ecstatic flight toward the source of all blessedness.

1487-8. *hellen Inseln*, 'the bright isles'; i. e., the isles of the blest.

1490. *Gauflend*, 'moving up and down,' in rhythmic spell.

1505. *Fluß*; gen. dependent on *Ferne*. As Faust's vision ends in dreamless sleep, and the figures pass from his view, they seem to be moving off, in their several ways, toward the far-away stars, which are for them sources of life, love and gracious protection.

1516-7. Folk-lore associates the devil with pestiferous, ugly and uncanny animals, especially those of nocturnal habits.

1522. *bannte*. The tense refers back to l. 1393. The 'point' really 'confines' him still, until the rat has done its work. Cf. note to l. 1404.

1525. *Fauste*; the Lat. vocative, used, as in the puppet-plays, with a touch of humor.

1526. *abermals*, 'again'; his first disappointment was with the Earth-Spirit.

1527. *der geisterreiche Drang* = *das reiche (zahlreiche) Gedränge der*

Geister; viz., those he has just seen in his vision. The meaning of the somewhat obscurely phrased thought in ll. 1527-9 seems to be: Was there no reality behind all this except a dream and the actual escape of a poodle-dog?

Studirzimmer (2).

This scene, taken in connection with the preceding, suggests certain dramaturgical questions. The main object of the preceding scene is of course to pave the way to the compact. Why, then, when Mephistopheles has come on purpose to find an opportunity to lead Faust 'in his way' (l. 314), should he suddenly assume (l. 1387) the rôle of reluctant prisoner and in the same breath (l. 1386) take it for granted that he and Faust are to meet frequently, when he has not yet been invited to come again? And when the subject of a compact is brought up, why should *he* be eager to postpone it (l. 1420) and beg to be excused for this time without giving any reason for his desire? Why should he resort to a trick to effect his release and then voluntarily return? And since Faust is perfectly willing that he should go (ll. 1390-3), why the elaborate hocus-pocus of the pentagram, the lullaby and the rat?

Add to this the fact that 'Study' (2) assumes all along that Faust and Mephistopheles are old acquaintances. Mephistopheles knocks like any ordinary visitor and assumes a familiar hectoring tone (l. 1531). Faust recognizes the knock and concludes that he is to be 'plagued again,' though we have heard of no plaguing before. He submits to the teasing like one accustomed to such nonsense, and is not in the least surprised to see his visitor. Nothing is said about the trick that had so strangely ended their recent interview. Mephistopheles knows that Faust is subject to the 'blues' (l. 1534), and has come, dressed as a gay young squire, to drive them away. But in the preceding dialogue Faust's characteristic Gríffen, as *we* know them, do not appear; his talk is sober and sensible. Mephistopheles knows of Faust's having meditated suicide (l. 1580). Each has definite and particular knowledge of the other's character and ways. Faust knows what kind of diversions the devil will have to offer (ll. 1678 ff.). It

is assumed (l. 1746) that Mephistopheles knows about the Earth-Spirit as a being of rank superior to his own. The devil is perfectly familiar (ll. 1835 ff.) with Faust's professional life.—In short, one can hardly read the scene without feeling that the author of it must have had in view a Faust and a Mephistopheles who have had much more to do with each other than is now provided for in the text.

The explanation is, no doubt, that the substance of 'Study' (2) took shape before 'Study' (1) was written. We have seen already that the early plan contemplated a number of pictures occupying the interval between the poodle's first appearance and Faust's abandonment of his professorship. 'Study' (2), but without the compact as we now have it, was conceived on the presupposition that a friendly relationship between Faust and Mephistopheles has been for some time established. It assumed that the devil has the *entrée* of Faust's house, has become familiar with his master's life, character and pursuits, and has had an opportunity to exhibit his 'arts.' Then, one day, he comes as gay young squire and persuades Faust to give up the scholar's life and 'see the world.'

Again: In the early plan Faust was thought of as constraining the reluctant devil to his service by the power of magic, and the devil was a tormentor; while in the revised plan of 1797 Mephistopheles was to come to Faust of his own accord and be a seducer. Cf. Intr. p. lx.

Now what we have in the latter part of 'Study' (1) is an attempt to blend, as well as might be, these contradictory conceptions and to provide the necessary presuppositions. The poet cuts the Gordian knot by simply letting both parties assume (ll. 1385-92), without obvious grounds on either side, that they are to be familiar friends, and then imputing to Mephistopheles a capricious desire to be 'excused for this time,' in order that an occasion may be provided for an exhibition of his 'arts.'

In making this adjustment, Goethe doubtless calculated that people would not scrutinize too closely the motives of the devil, or wonder much at his knowing things that a common mortal in his position would not know. Moreover, his sudden desire to be excused might be construed as due to a feeling on his part that Faust's religious mood was unfavorable to the tempter's purposes. Then, too, the lullaby might be taken as a diabolical lure pointing to the pleasures of time and sense.

1535. *edler Junfer*, 'noble squire.' In introducing the devil as a gay cavalier, Goethe follows the popular Faust-drama. Creizenach, p. 143, conjectures that the practice began in Catholic Vienna, where the devil as monk, in accordance with the original legend, would not have been acceptable. But *Junfer Teufel*, *Junfer Satan*, etc., are found even in Luther and his contemporaries.

1536. *Reiße*, 'coat.'

1546-7. The thought is: I am too old to enter upon a frivolous world-tour as man of fashion, and too young to have reached the apathy of age; I have desires which I know that the 'world' can not gratify.

1549. *Entbehren sollst du*, 'thou shalt do without.' When Faust's 'confusion' is cleared up, he will learn to meet this 'eternal song' with a voluntary renunciation of the things one must 'do without.' Cf. ll. 11441 ff.

1559. *eigenstünigem Strittel*, 'peevish caviling.' Grimm, Wb., V., 2338, states that the word occurs here for the first time in German literature. Schröder thinks that Goethe may have got the term from Fräulein von Klettenberg, who is known to have used it in the form *Strüttel*.

1561. *Lebensfragen*, 'goblins of life'; the petty cares and annoyances of daily existence, that disturb and irritate one, destroying the serenity of the mind, and rendering productive work impossible. These trials are conceived as tormenting goblins. That this is the meaning of the word appears from Eckermann, III., 162: 'On the Second Part of my *Faust* I can work only in the early hours of the day . . . when the goblins of daily life (*die Fragen des täglichen Lebens*) have not yet confused me.'

1562-5. Seemingly a reminiscence of Job vii. 13-14.

1569. *nach außen*, 'outwardly,' 'in the outer world.'

1573-8. The theme is: Happy he who dies in some moment of supreme excitement.

1583. *Gewühle*, 'frenzy.'

1584. *fröhlicher Ton*; the Easter music.

1588. *Loß- und Gaukeleiwert*, 'alluring jugglery.' The ideals that men pursue appear to Faust in his bitterness like pleasing phantasms that 'confine' the soul in this 'cave of gloom' because, were it not for them, we should voluntarily leave it.

1591. *hohe Meinung*; man's high opinion of his own worth and destiny.

1595. *was* . . . *henschelt*, 'what cheats us in dreams.'

1604. *jener*; in the sense of Lat. *ille*, 'that well known.'

1607-26. A difficult and much disputed passage, the question being whether the spirits are good or bad. If they are bad, why do they 'mourn over lost beauty'? If good, why does Mephistopheles claim them in l. 1628? Probably the dilemma is best met in this way: Goethe imagines an order of spirits whose function it is, when there is an act of destruction, to bear the remains of that which was over into the realm of that which is not. As attendants upon the work of destruction, they are in one sense minions of the destroyer; at the same time they are not in sympathy with destruction, but are rather nature's pall-bearers and mourners at the funeral of beauty. They do their work while deploring the occasion of it. So Faust's curse, involving as it does a complete break with the moral order, is construed as a destruction of the world of beauty. The little sprites bewail the act and pray him to make good the damage by rebuilding the beautiful world in his own breast. This he can do by recovering his faith in life and in ideals of life.

1612. *Halbgott*, 'demigod.' To the 'little ones' the deed of Faust is like that of a Hercules with his club.

1614. *Trümmer*; usually *Trümmer* as *plurale tantum* from *das Trüm.* But the fem. sing., *die Trümmer*, is very common, and the weak plu. *Trümmern* not rare.

1619. *Brächtiger*; factitive predicate with *ſie*. 'Mighty son of earth, rebuild it more splendid.'

1625. *Lieder*; i. e., songs of congratulation on the part of the spirits.

1629-34. Mephistopheles deliberately perverts the counsel of the spirits in ll. 1622-3. The 'new course of life' they would have Faust 'begin' is a change of heart, of moral attitude. But Mephistopheles distorts their meaning into: Give up the professor's life and try the world.

1633. *Wo* . . . *ſtoßen*, 'where senses and juices stagnate'; i. e., where the senses and the blood become torpid.

1640. *Paß*, 'rabble.'

1641. *keiner von den Großen*, 'none of the great ones,' i. e., only a subordinate. Such was in fact Goethe's early conception of Mephistopheles.

1647. *mach' ich dir's recht*, 'if I suit you.'

1652. *um Gotteswillen*, 'gratuitously.'

1661. *Schlägst du . . . Trümmern*, 'when you first demolish this world,' i. e., the present earthly life. The end of life is conceived as an act of world-demolition; cf. ll. 1608 ff.

1665. *kann*. The verb has a strange sound, since it seems to imply that Faust is anxious to end his earthly life, joys, sorrows and all (for *ihnen* can not well refer to *Leiden* exclusively), whereas the connection requires the line to mean simply: 'When I have done with this world.' Unless we resort to Düntzer's too easy solution, that *kann* is a misprint for *muß*, *soß* or *werd*, we shall have to regard *kann ich erst* as used loosely for *bin ich im Stande*, 'when I am in a position,' 'when the time comes.'

1667-70. Logically Faust's indifference to the life beyond is out of place in a dialogue with the devil. What we really hear in these lines, however, is the youthful Goethe arguing in the tone of his time against the religious *Jenseitigkeit*, which busies itself with curious speculations about the life to come. It is noteworthy, however, that the Faust of the legend is at the same time intensely curious about hell and its denizens, and a skeptic with regard to the existence of hell. Cf. Intr. pp. xiii, xiv.

1678. *Doch hast du*, 'but you have, haven't you?' With the question-mark after l. 1685, ll. 1678-85 must be read with a sarcastic rising inflection. Faust rehearses ironically the stock-in-trade of jugglers' tricks with which he assumes that Mephistopheles will try to amuse him: sham food, illusory liquid gold, sleight-of-hand gambling games, and phantasms of love and glory. It is worth noting that Mephistopheles does actually purvey the most of these pleasures. Thus we have sham wine in l. 2291, sham gold in ll. 5711 ff.; while Faust as husband of Helena and transient king of Arcadia gives us the phantasms of love and honor.

1686-7. *Zeig*. The mood is sarcastic: 'Come now, show me your wonderful trees,' etc. In C. M. (Scheible, II., 84) we read that 'Faust's pleasure-garden was almost like paradise; for the foliage and grass, mingled with all sorts of trees, kept green the whole year long. The trees too would suddenly, in a moment, put forth fruit different from their natural fruit.'

1691. *was Guts*, 'something good'; i. e., something really satisfying and not a mere sham or phantasm.

1692. *Faulbett*, 'bed of ease,' 'lazy couch'; 'Laying one's self upon

a bed of ease' is a symbol of perfect satisfaction with the egoistic pleasure of the moment.

1694. *miß* . . . *besüßen*, 'beguile me with blandishments.'

1698. *Lapp*, 'agreed'; usually *Lopp*. — *Schlag auf Schlag* means 'shake again.' Faust offers his hand twice.

1700. *Berweilte doch*, 'pray tarry.' Faust uses these words in l. 11582, but not to the *passing* moment and not while stretched upon a 'bed of ease.' — On the compact, cf. Intr. pp. lxxi, lxxii.

1705. *der Zeiger fallen*. Some of the early water-clocks were so constructed that the hour-pointer would rise steadily along a bar for twenty-four hours and then drop back. The 'falling of the hand' thus marked the end of a fixed period.

1710. *Wie ich beharre*, — *sobald ich beharre*, 'as soon as I stagnate' — I am a slave anyway, i. e., no longer a free, self-determining man.

1712. *Doctorſchmauß*; the supper given by a student on taking his doctor's degree. As the text stands, we are left to imagine the scene; but in Par. p. 11 ff. we find a sketch of a doctoral disputation, which would naturally have been followed by a *Schmauß*. This was one of the professional scenes at one time contemplated by Goethe and then dropped; for the reason, probably, that a third episodic picture of university life (in addition to the Wagner dialogue and the student scene) appeared unnecessary. Or perhaps he found that the scene did not work out well.

1714. *Um . . . willen*; a formula used in asking for a written agreement, and meaning, according to Grimm Wb., VI., 417, *für alle Fälle*, i. e., 'to provide for all contingencies,' 'to guard against accidents.'

1716-30. The logic of this difficult passage seems to be this: The word of a *man* is as good as his bond. It is indeed strange that we should be held to our course, in the tempestuous flood of this life, by so slight a thing as a promise, but so it is. This curious notion of honor is implanted in us, and I have no desire to be rid of it. It pays to follow it at any cost. But most men reverence a formal document; very well, then, how will you have it? — The formal written agreement is made much of in the Faust-books, in Marlowe, and in the puppet-plays. So also Faust's honesty is emphasized. An Erfurt legend (Scheible, V., 488) makes a certain monk named Klinge endeavor to convert him at the last, promising to say mass for him. Faust replies: 'Mass begone! . . . The devil has honestly kept

his word with me, and so I will also keep my word and written agreement with him.' Whereat Scherer, *Faust-Buch*, p. XII, is reminded of the saying of Tacitus: 'So great even in a bad cause is German tenacity. They themselves call it fidelity.'

1719. *schaffen* (mit), 'govern,' 'be a law unto.'

1722. *dieser Bahn*, 'this strange conceit'; i. e., this sense of honor, of *Ehre*.

1728. *Das Wort . . . Feder*, 'the word dies in the very act of writing.' The somewhat fanciful thought is, that when an agreement is 'reduced to writing,' the seat of potency is at once transferred in the minds of men from the impalpable word of honor, where it ought to be, to the parchment on which it is written and the wax with which the document is sealed.

1737. *Tröpfchen Blut*. So in the legend and the puppet-plays; but the custom of confirming solemn agreements with blood is much older than the Faust-legend. Loeper says that its use in compacts with the devil is a parody of the blood in the Christian sacrament.

1739. *Farce*, 'mummery.' The thought is: Let the farce be carried out.

1741-59. Faust would in a sense 'break the agreement,' if he were to hold back and give the devil no chance to satisfy him. So he gives his assurance that he will do his best to carry out his part of the program; i. e., that he will cut loose from his present existence and engage with all possible fervor in the business of 'seeing what life is.'

1748. The sense is: As thinker I have reached the end of my course.

1752-3. The thought is: Produce your marvels; I'll take them as they come and not play the rationalist with you.

1759. *Nur . . . Mann*, 'without any cessation the (true) man keeps doing.' *Der Mann* here = *der echte, tüchtige Mann*, as in *Da rühre sich der Mann*. Cf. the numerous examples in Grimm Wb., VI., 1562. The general thought is well illustrated in a saying of *Dicht. u. Wahr., Werke*, XXVII., 12: *Er hätte mir nur sagen dürfen, daß es im Leben bloß auf's Thun ankomme, das Genießen und Leiden finde sich von selbst.* — *Nur* limits *raßlos*; 'not otherwise than restlessly,' i. e., without any cessation whatever.

1763. The thought is: May the program which so pleases you now in anticipation suit you when you come to carry it out.

1765-75. Faust hastens to correct the impression, very natural from what he has just been saying, that he hopes for enjoyment from the new career. It is to be a wild 'reel' through the world in quest of experience, the painful as well as the pleasant. He expects to be bored and to suffer, but he will accept that as a part of his destiny, for his desire is to feel in his own being all that men have ever felt anywhere. Cf. Intr. p. l.

1766-7. *schmerzlichsiem Verdruss*. The triple oxymoron contains this sense: I will play the rôle of pleasure-seeking sensualist and suffer pain and hate myself in so doing. Soulless sensuality indulged in, as a matter of experience, by a man capable of deep feeling, becomes 'enamored hate' rather than love, and 'exhilarating disgust' rather than true enjoyment.

1770. With this line Fgm. begins abruptly, though a large part of what precedes must also have been in existence in 1790. As to Goethe's probable reasons for publishing the lines 1770-1867, while suppressing what goes before, see Intr. p. l.

1774. *erweitern*. This idea of infinite self-expansion was a favorite conception with the youthful Goethe. Cf. the lines, addressed to Nature, from his poem *Künstlers Abendlied*, written in 1774:

Bist alle meine Kräfte mir
In meinem Sinn erweitern,
Und dieses enge Dasein hier
Zur Ewigkeit erweitern.

So also in *Prometheus*, I., the hero says: *Vermögt ihr mich auszu- dehnen, zu erweitern zu einer Welt?* Cf., again, *Faust*, ll. 641, 3285, and 3289.

1775. *Berscheitern*. On the meaning of this word in relation to the compact, cf. Intr. p. lix.

1776-84. To Faust's grandiose talk of a world-embracing experience, Mephistopheles replies humorously that he has been acquainted with the world a long time and has discovered that only God can know it as a whole. Other beings must be content with limitations. The hopeless task of knowing the world as a whole he conceives under the image of attempting to digest a mass of indigestible leaven ('sour dough').

1784. *Und euch Nacht*, 'and for you only day and night (i. e., the alternation of day and night) is suited.' Düntzer quotes from *Meister*,

Werke, H., XVII., 372: Wo ist vor ihm (Gott) etwas Hohes oder Tiefes, etwas Helles oder Dunkles? Wir nur haben ein Oben und Unten, einen Tag und eine Nacht.

1785. Das läßt sich hören, 'that sounds plausible.'

1789-1800. The thought is: The only way to be all-things-in-one is to become the theme of a poet.

1792. Ehren-Scheitel, 'honorable pate'; *vertex honoratus*, says Grimm, Wb.

1804. Menschheit . . . erringen. To 'win the crown of humanity' is evidently from the context, only a new phrase for Faust's dream of partaking personally in the experience of all mankind.

1816-7. ihr seht . . . sieht, 'you see things as people just see them'; i. e., you see things as they appear, you take a superficial view. The logic of what follows is: Out upon your repinings over human limitations! To be sure, you have the bodily organs of a man, and you can not be anything but a man. But, after all, that is yours which serves your pleasure, and pleasure, not speculation, is what life is for.

1825. die meine; for the rime's sake instead of die meinen.

1830. Kerl der speculirt. Cf. Scherer, *Goethe's Frühzeit*, p. 69, who quotes from Herder: Speculation als Hauptgeschäfte des Lebens — weiches elendes Geschäfte!

1832. bösen Geist. It is familiar Germanic folk-lore that animals may be bewitched by elves and dwarfs. See Grimm, D. M., I., 381.

1837. Die Jungen. The Low German plu. in -s (see Brandt, § 60) occurs several times in *Faust*. Cf. Fräulein in l. 3020, and Mädel in l. 3525.

1838. Nachbar Pauch, 'neighbor Paunch'; Mephisto's name for a commonplace, fat and self-complacent pedagogue.

1840-41. Because he would be driven from his position for heterodoxy. There is evidence that Goethe at one time thought of representing Faust as suffering in that way. Cf. ll. 590-3 6230-8, and Intr. p. xxxi.

1842. Gleich, 'this moment.'

1844. wartet lange. Apparently the boy has but just arrived. We are to imagine, probably, that he had called earlier and been asked to wait outside until Professor Faust should be at leisure.

1851-67. On this soliloquy cf. Intr. p. li. It has underlying it the early conception of Mephistopheles, and was written before the compact

had taken shape. The devil that speaks here is a tormentor who is quite sure of his victim and not at all concerned to *winn* Faust by satisfying him. His program is not to satisfy, but to stupefy. In retaining the soliloquy, Goethe of course counted upon the interpretation that Mephistopheles here speaks his true character, having been playing the hypocrite hitherto. The fact is, however, that we shall hear very little henceforth of the devil who speaks here, or of the program that he lays down for himself.

1852. *allerhöchste Kraft*. The devil of the Prologue (l. 284) thinks, or professes to think, that man's 'reason' is a delusion.

1861. *Unbedeutenheit*, 'insignificance'; for *Unbedeutendheit*, after the analogy of *Anwesenheit*, *Bekommenheit*, etc.

1862. *zappeln, starren, Neben*, 'struggle, relax effort, stick fast.' The verbs denote three stages in the progress of a man becoming gradually accustomed to contact with something vile or dangerous.

1863. *Unersättlichkeit*. The dat. means 'for' in the sense of 'for the delusion of,' 'as a decoy for.'

1866. *übergeben*. The Faust of the early plan was to 'give himself over' to the devil, but the Faust of the compact simply makes a wager with the devil.

1867. The meaning is: A man of such insatiable and ungovernable desires must have gone to ruin morally, even without a formal surrender to the devil.

1868-2050. On the early version of this scene and the revision for Fgm., cf. Intr pp. xxxix and li; also p. l, footnote. Otto Pniower, in V. L., IV., 317, makes it appear probable that the original scene, as it appears in U., consists of two parts separated in their composition by a considerable interval, the juncture being at what is now ll. 1903-4. The first part was comparatively vulgar and *burschikos*, while the second dealt more with the intellectual side of student life and contained satire of a higher order. On the revision, this first part was in the main omitted and the second considerably expanded. These changes have left traces upon the text as it now stands. For the original text of U. see Appendix II.

1868. *allhier* = *hier*. The word was archaic even in Goethe's youth. The student tries to talk like a book.

1874. *Habt ihr . . . umgethan*, 'have you been about elsewhere,' i. e., have you called on any other professors? U. has *hier*, i. e., in this city, instead of *sonst*.

1875. The student, full of his momentous errand, does not answer the question put to him.

1879. *was Rechts*. Cf. l. 371, note. — *hieranßen*, 'out here.' The student comes from another 'land' (kingdom, duchy, principality) than that in which the university is situated.

1896-7. In U. this question comes much later (after a dialogue about the besetting dangers and trials of student life), and the boy in reply announces that he is going to study medicine. Here he replies more vaguely so as to give an opportunity for a satirical review of all four faculties.

1901. *Wissenschaft und Natur*, 'science and nature,' correspond roughly to what we should now call the historical and the natural sciences. But the student does not himself know just what he means.

1903. The thought is: You must not waste your time.

1904. *dabei*, 'in for it.'

1908. *der Zeit*. The gen. with *gebrauchen*, common in the classics, is now well-nigh obsolete.

1909. *Ordnung*, 'system.' As Leipzig freshman writing to his friend Riese (*Briefe*, I., 14), Goethe prefaces a list of his dissipations with the remark: *Ich brauche Kunst um fleißig zu sein*.

1911. *Collegium Logicum*, 'course in logic.' Mephistopheles here gives the 'correct' professorial advice. Logic was at this time regarded as a drill study of especial value as a general propædæutic. In U. this whole speech comes right after the student's announcement that he is to study medicine.

1913. *spanische Stiefeln*. The plu. is now usually strong. The 'Spanish boot' was an instrument of torture that found favor with the Inquisition (hence the name 'Spanish'). It consisted of an iron case which enclosed the leg and compressed it, wedges being driven between the leg and the boot.

1914. *bedächtiger*, 'more deliberately.'

1916. *die Kreuz und Quer*, 'hither and thither'; a fem. substantive made by taking the adverbs *Kreuz* and *quer* together as one word and forming from them a noun upon the analogy of *die Quere*. The construction is acc. of the way, with *hinschleichen*.

1918-21. The point of the satire is that logic, while parading itself as the science of thought, does not teach one to think new thoughts, but only

to unravel the thoughts one already has. 'In logic it struck me as odd,' writes Goethe in speaking of his Leipzig experiences, 'that I was expected thus to pull to pieces, simplify and, as it were, destroy those mental operations which I had performed from youth on with the greatest ease, and to do this in order that I might understand the right use of them'; *Werke*, XXVII., 53.

1919. *auf einen Schlag*, 'at a stroke,' i. e., all at once, without any analytic process.

1934. *aller Orten*, 'everywhere'; adv. gen. of place, *Orten* being the old weak plu.

1935. The thought is: Logic makes unravelers, not weavers.

1940. *Encheiresin naturae*, 'encheiresis (manipulation) of nature.' The Gr. *ἐνχείρησις*, 'taking in hand,' was used as a medical term = 'treatment.' In early modern chemical treatises it was much employed (but not in connection with *naturae*) in the sense of 'operation.' Cf. Kopp, *Aurea Catena*, p. 6, who translates it cleverly by *Handgreiflichmachung*. From some such book Goethe took the word, adding *naturae* (as objective gen.) to give the meaning 'tactical investigation of nature,' 'art of getting at nature's secrets by manipulation.' The idea is that the chemists, like the logic-choppers, fancy that they are getting at the secrets of nature, are explaining the organic process by which she produces a living thing, when they take the thing to pieces and thus destroy at the outset that which is the real object of interest, namely, the 'life,' the mysterious 'vital bond' which gives the thing unity and distinguishes it from the sum total of its inanimate parts. By cherishing this notion and calling their folly by a high-sounding name, they make themselves ridiculous. This idea was a favorite one with Goethe, who looked at things from an artistic or aesthetic point of view. 'Spare me,' he writes in a letter of July 14, 1770, 'the joy-deadening empiricism which kills butterflies and anatomizes flowers.' Cf. also the note to ll. 672-5.

1941. *spottet ihrer selbst*, U. has *bohrt sich selbst einen Esel*, 'makes a fool of itself.'

1950-53. The thought is that metaphysic is a matter of high-sounding names for ideas so very profound that the human brain can not understand them.

1955. *Nehmt wahr*, 'take note of', 'give heed to'; *Ordnung* gen. .

1956. *habt ihr*; not 'you have,' but 'take,' i. e., I advise you to take. U. has *nehmt*.

1959. *Paragraphos*; the sections or paragraphs into which the text-book is divided. The form is a Lat. acc. plu., to be pronounced *Para'-graphos*.

1961. *er*; the lecturer. We have to think of academic lectures consisting of comment upon a printed text-book.

1962-3. It was one of Goethe's grievances at Leipzig that he was expected to listen to and write down what he already knew.

1963. *der Heilig' Geist*; an archaic phrase preserving the old uninflected adj. There is really no elision.

1972-79. These lines upon the study of the law are not found in U. Cf. Intr. p. li. The charge is that jurisprudence is the study of precedents rather than of justice or natural right. The student must occupy his mind with laws that originated far away in time and space (German jurisprudence is based upon the Roman law) and have survived the conditions that gave them birth; so that legislation which was once reasonable and beneficial may be absurd or even harmful. The nature of the study here described appears clear from a passage of *Dicht. u. Wahr.* (*Werke*, XXVII., 235), in which Goethe speaks of the contrast between the universities of Leipzig and Strassburg. At the latter his mentor said to him: 'It is not asked (here in France) how and where a law originated and what was the inner or outward occasion of it; we do not inquire how it has been modified by time and custom, or how far it may have been actually perverted by false interpretation or wrong judicial usage. In such investigations the learned quite properly spend their lives; but we concern ourselves with that which is at present.'

1972. *Gesetz' und Rechte*, 'statutes and laws' (*leges et jura*).

1986. *verborgenes Gift*, 'hidden poison'; heterodox views which the student is in danger of absorbing into his system unawares.

1998. *bereiten*, 'prepare,' 'devise.'

2000. *Zota*; a dissyllable.

2008. *Läßt . . . fühlen*, 'one can the sooner feel his own way further.'

2012. *groß' und kleine Welt*; here simply a phrase for 'all the universe.' In l. 2052 it is used more definitely.

2019. *noch*, 'moreover.'

2024-6. The meaning is that woman's ills all have their seat in her sexual nature. — It is here that Mephistopheles begins to 'play the genuine devil' (l. 2010).

2029. *Ein Tittel*; i. e., you must first become an M. D.

2031. *Zum Willkommen* *Siebenfachen*, 'then by way of welcome (i. e., at the very outset) you have only to reach out your hand for all sorts of favors.' Goethe conceived *Willkommen* as an abbreviated *Willkommen*.

2039. *Grün, goldner*. The colors seem contradictory, but Goethe is fond of using golden in the sense of 'lovely,' 'precious.' Thus Frau von Stein is addressed as *goldne Frau*. *Grün* is, of course, the color of the living tree, as *grau* is that of ashes and death.

2048. *Eritis* *malum*, 'ye shall be as God, knowing good and evil'; part of the serpent's promise in Gen. iii. 5, where, however, the Vulgate has *dii*, 'gods,' instead of Goethe's *Deus*. Schröder supposes the change due to Luther's translation, which has: *Ihr werdet sein wie Gott*.

2049-50. The meaning is: Let yourself be beguiled by the devil (as Adam and Eve were) into forming fine hopes of the wonderful knowledge you are to acquire, and you will be disappointed as they were. The lines can be scanned after a fashion as hexameters, but the rime indicates that they were not consciously intended for hexameters. Bartsch, G.-J., I., 133, is probably right in calling them defective alexandrines.

2051-72. These lines, not found in U., were inserted in Fgm. to furnish the needed introduction to 'Auerbach's Cellar.'

2052. *Die kleine* *die große Welt*. The 'little world' is the world of common life, the 'great world' the Emperor's court.

2055. *bei*, 'with.' Fgm. has *mit*.

2056. *leichte Lebensart*, 'easy way-of-the-world,' *savoir vivre*.

2069. *Feuerluft*, 'hydrogen'; the 'inflammable air' of Cavendish's early experiments. The first hydrogen balloon was sent up at Paris Aug. 27, 1783, in which year Goethe's letters several times allude to his interest in the new art.

Auerbach's Keller.

For the original form of this scene, see Appendix II.; respecting the revision of 1790, see Intr. pp. xxxix, li. On the strength of a letter (*Briefe*, II., 292), in which Goethe speaks of having just 'made' a scene of *Faust*, and in the same connection compares himself to a poisoned rat, it has been supposed that 'Auerbach's Cellar' was written Sept. 17, 1775, the date of the letter referred to. But the prose of the scene as it appears in U., its crude art, its vivid Leipzig reminiscences, above all its undeveloped *Faust*, who is simply the self-complacent magician of the legend, all point to a much earlier date for the composition of the scene. The letter just spoken of may mean only that a part of the scene, say the rat-song itself, was written at this time, or that the poet now first committed to paper what he had long been carrying in his mind. Or it may refer to an entirely different scene.

Auerbach's Hof as known to Goethe was a large, old building (it was begun in 1530) designed especially for the accommodation of traders who came to the great Leipzig fair. The 'Keller,' which still thrives under the old name, was a wine-room in the basement. Just how old the tradition is which connects Faust with this place, can not be stated. The Spies book of 1587 does not mention Leipzig among the places visited by Faust. In Widman, however, who is copied by C. M., we find (Scheible, V., 499) a story of Faust's visiting the Leipzig fair with several companions. They pass a wine-cellar (name not given), where some workmen are trying to get up a cask of wine. Faust's party laugh at their efforts, whereat the men become angry and abusive. Then the host promises the cask to any one who will bring it up alone. At this Faust seats himself on the cask, rides it up out of the cellar, and then taps it for the benefit of his friends. This exploit was soon localized by the saga at Auerbach's Keller, where in Goethe's time, as still to-day, various mementos of the famous ride are preserved. Chief among these are two pictures, one showing Faust astride the cask in presence of his wondering friends, the other representing the subsequent drinking-bout.

Widman (Scheible, II., 511) also tells the story of the wine conjured from four gimlet-holes bored in the edge of a table, but describes the

occurrence as taking place at the house of a friend of Faust at Erfurt. The trick of the grapes is not reported by Widman, but is found in the *Centuriae* of Philip Camerarius, which appeared in 1602. From this Latin work it found its way into various books, some one of which must have been known to Goethe. The substance of the story in Camerarius is that Faust, being once in a company of revelers, who ask to see a specimen of his powers, promises to make a vine full of ripe grapes grow out of the table. After charging them to remain quiet until he shall permit them to cut off the grapes, he produces his illusion. They all draw their knives and wait for the word. Then Faust breaks the spell, and they find they have prepared to cut off each others' noses.

2072+. *Sehe lustiger Gesellen*. That the 'jolly fellows' are students is not expressly stated, but so we must doubtless regard them. In U. Alt-mayer is called Alten, and Siebel is referred to as a married man.

2074. *lehren Gesichter machen*. The thought is: Out upon those solemn faces of yours! *Ich will dich lehren* is a formula of reproach. Thus Goethe writes to his sister, *Briefe*, I., 32: *Ich will dich lehren so unfleißig zu sein*, i. e., 'lie upon your laziness!' So in Eng. an angry parent says: 'I'll teach you to disobey me,' meaning, 'I'll teach you not to.'

2076. *lichterloh*, 'with bright flame'; from *lichter Höhe* taken as gen. of manner.

2079. *doppelt Schwein*, 'doubly hog'; viz., once for the 'stupidity' of the trick and once for its ' nastiness.' U. has *Esel! Schwein!* To which Frosch replies: *Muß man mit euch nicht beides sein.*

2082. *Runda*. The word is a musical summons to 'join in' a song (*Rundgesang*). Several old German songs have the refrain 'runda, runda, runda, dinella.'

2088. *A tara tara da*; a sort of preliminary do-mi-sol-do.

2091. The lack of unity and cohesion in the Holy Roman Empire was a favorite theme for satire in Goethe's day.

2099. *Qualität*; an obscene allusion to the legend of Pope Joanna and the precautions taken in the college of cardinals after her time to prevent the election of a woman to the papal chair. Cf. V. L., II., 596.

2101-2. An old folk-song begins with the exact words of l. 2101, and another runs:

Nächtigall, ich hör' dich singen,
Grüß' mein Schätzchen tausendmal.

2105-7. These lines seem to be Goethe's own. The waiting lover entreats admittance to the room of his sweetheart, who is to bolt the door after his departure in the morning.

2112. *auf einem Kreuzweg*. A cross-road is, in German folk-lore, an uncanny place. Cf. Schiller, *Jungfrau*, l. 112:

.... tritt auf den Kreuzweg hin und pflegt
Geheime Zweisprach mit der Luft des Berges.

2113. *Blockberg*; the Brocken, to which on Walpurgis-Night (cf. note to the scene of that name) witches ride on the backs of devils (*Bußteufel*) in the form of rams, he-goats, etc.

2120. *ich weiß zu leben*, 'I know what's what.'

2122. *nach Standsgebühr*, 'according to the requirements of (their) position.' The song is to be a love-song for lovers.

2123. *Zur guten Nacht*, 'as hoping for a jolly night.' Brander does not intend a good-night song thus early. The *zu* is used as in *trinken wir eins zur glücklichen Reise*. — On *zum Besten geben*, cf. l. 119, note.

2138. *thät*; indicative. The form is a dialectic survival of M. H. G. *tele > tet* (1. and 3. sing. pret. ind.). The *a* of the modern *that* belonged originally only to the plu. For other examples of *thät* as ind., cf. ll. 2145, 2869-70, 3578.

2139. *genung*. Goethe often uses *genung*, instead of *genug*, not only in verse where the rime requires it, but in his letters; e. g., *Briefe*, I., 231, 253.

2147. *pfeift Loth*. *Auf* or *aus* dem letzten Loth pfeifen is a figure derived from blowing a flute, and means 'to be at the end of one's wind,' 'to be at the last gasp.'

2172. *ein klein Paris*. In Goethe's time the Leipzig people plumed themselves on their refinement and *savoir vivre*. The city is called *ein klein Paris* in a book on Leipzig published in 1768 by a theological student who styled himself Baron von Ehrenhausen. See *Leipzig und seine Universität vor hundert Jahren* (Leipz.: Breitkopf u. Haertel, 1879), p. IX.

2174. *Bei einem vollen Glase*; not a form of asseveration. Frosch

means that one glass will loose the tongues of the two strangers and enable him to 'pump' them, i. e., find out where they come from and what their business is.

2184. *hinkt*. The devil has one human foot and one horse's foot (cf. ll. 2490 and 2502), which makes him limp. Or, his lameness is due to his fall from the sky. *Hinkebein*, *Lame-leg*, is one of his names; cf. Grimm, D. M., II., 829. So Goethe's *Satyros* is a *hinkender Waldteufel*. *Hephaestus-Vulcan* was also lame.

2189. *Rippach*; a village a few miles southwest of Leipzig. In Goethe's day its name was used like our American 'Wayback.' *Hans*, or *Hans Arsch von Rippach* is John Lubber of Lubberton. The jest is at least as old as 1710; cf. G.-J., I., 435.

2192. *das letztmal*, i. e., on occasion of our last preceding visit.

2214. *Sohn*; to be pronounced *Soh*, thus riming with *Flöh*. The dropping of the *n* is South German dialect. Cf. *mei Soh*, for *mein Sohn*, quoted in Zelter's letter to Goethe of Oct. 11, 1827.

2237. *wir*; i. e., we common people, who are not bound by court forms, or subject to the tyranny of parvenu court-favorites, — we can get rid of the fleas that trouble us.

2243. *fein*, 'deftly.'

2255. *auch recht* = *schon recht*; *schon recht voll*, 'right well filled.'

2256. *Altmayer* takes the strangers for wine-dealers from the Rhine.

2293-4. To be taken, seemingly, as the beginning of a catch familiar to the company. — *Kannibalistisch wohl*, 'savagely, inordinately, happy.'

2304. *Er*; cf. note to l. 548.

2305. The sense is: I should think we'd better quietly get rid of him.

2323. *hab' ich*. In view of war in l. 2322 one might expect *hatte*. But we must suppose that *Brander* and *Siebel* hold each other's noses a second longer than the other pair, and that these words are spoken *during* the *Auseinanderfahren* of l. 2321+.

2332. *Wein*, 'well now'; a common exclamation of wonder. Grimm *Wb.*, VI., 1919, supposes it to come from *mein Gefelle*. But other phrases, like *mein lieber Freund*, or *mein Gott*, may also have had to do with its origin.

2336. *eins*; = *jemand*. So again in l. 7196.

Sezenfiche.

THE relation of this scene to the general plan of the poem is discussed in *Intr.* p. xlvii. The only occasion for the scene, from a dramaturgic point of view, was to explain the astonishing change that was to take place in the character of Faust. It is easy to see, however, that the love-philtre did not necessitate a long and elaborate scene like the one we have. Mephistopheles might have been made to furnish the magic potion himself, as is hinted in ll. 2367 ff. But, since the brewing of love-potions was looked upon by popular superstition as peculiarly the business of witches, and witches are servants of the devil, it seemed plausible to take Faust to a witch for the needed elixir. This idea once adopted, the poet gave the rein to his fancy and worked out a very simple dramatic motive into an elaborate genre-picture. It suited his humor to abstract himself from the associations of classical art in Italy and let his imagination disport for a time among the grotesque superstitions of the North.

The details owe nothing whatever to the Faust-legend, but are the work of Goethe's imagination aided only by the general literature of witchcraft, and also, as commentators think, by certain paintings of the Flemish artists Teniers and Breughel. The 'baboons' of Teniers were famous, and in one of his pictures some of these animals are depicted as rolling a huge world-ball. There is no considerable amount of genuine folk-lore connecting apes with witches; but since the devil caricatures the works of God, and the ape is a caricature of man, it seemed logical to regard the ape as belonging to the devil's kingdom. So Goethe's apes imitate men, and, naturally enough, their talk and actions contain here and there a touch of satire. But we are not called upon to ponder very deeply over this satirical mimicry, or the glass ball, or the witch's multiplication-table. Goethe had from youth on a propensity for humorous mystification. He was fond of dressing up nonsense, or mingling sense and nonsense, in such a way as to convey a suggestion of portentous wisdom. The reader of *Faust* needs often to be on his guard against finding too much 'meaning' in the play of its author's poetic humor.

2338. *genesen*, 'recover.' Imagine Mephistopheles to have been saying that Faust's brooding reserve is a malady that requires a magic cure.

2342. *dreißig Jahre*. See Intr. p. xlvii.

2347. *klug*, 'sensibly'; because at the last (ll. 2345-6) Faust seems disposed to take the question of rejuvenation more seriously.

2349. *andern*; 'other' than that of magic.

2351-61. This somewhat irrelevant banter means that 'nature' (cf. l. 2345) provides no way of making a man young except to make him and keep him a child in experience. One who leads a simple, eventless life under primitive conditions remains 'young' until he is ready to die.

2358. *acht es . . . Raub*, 'do not feel above.' *Für Raub achten* means 'to regard as a robbery, i. e., derogation, from one's dignity.' In Luther's Bible it translates the Gk. ἀπαγμὸν ἡγεῖσθαι of Phil. ii. 6. Goethe writes to Schiller, Apr. 29, 1798: *Freund Meyer wird es auch für seinen Raub achten, zu dieser barbarischen Production (Faust) Zeichnungen zu verfertigen*.

2361. *Auf achtzig . . . verjüngen*, 'to (make and) keep you young to your eightieth year.'

2369. *Brücken*. The devil of Germanic folk-lore builds bridges, sometimes that he may reach some object of his lust, sometimes at the request of men, in which case his reward is the soul of the first, or of every thirteenth, person that crosses the bridge. Cf. Grimm, D. M., II., 853.

2392. *Bettelsuppen*, 'soup for beggars.' The point of the satire appears from a passage in a letter of Goethe to Schiller, written July 26, 1797, in which he speaks of a then popular play as 'genuine beggars' soup, such as the German public loves.' Whence we see that *breite* means 'thin,' 'watery.'

2397. *schlecht ist's bestellt*, 'it (i. e., the distribution of wealth) is badly ordered.'

2398-9. The ape means that he only needs money to give him a reputation for 'sense.'

2401. *in's Lotto setzen*, 'take a risk in the lottery.'

2410. *Ich bin lebendig*, 'I am alive,' i. e., lively, spry. The ape jumps out of the way of the ball and advises his son to do likewise, lest it burst and kill him.

2417-8. These lines allude to the art of *coscinomancy* or divination by means of a sieve. It was employed commonly in Germany in the 16th and 17th centuries for the detection of thieves. A witch or other expert

would take the sieve between the two middle fingers, speak an incantation, and pronounce the names of suspected persons. At the mention of the right name the sieve would begin to turn. There were also other methods. Cf. Grimm, D. M., II., 927.

2428. *in Sessel*; for *in'n*, i. e. *in den Sessel*. The contraction does not occur elsewhere in *Faust*, but is found in *Götz* repeatedly; e. g.: *Ihr warft sie dem Feind an Kopf; sollst du nicht in Streit* — both from the first act.

2429-40. *himmlisch Bild*. Mephistopheles seeks to excite Faust's sensuality by showing him a vision of female beauty. There is no occasion to think of Helena, much less of Gretchen.

2442. *bravo*; in allusion to Gen. i. 31.

2452. *leimen*. The crown is as yet only cracked. The apes want the play-monarch to mend it, just as real monarchs mend their broken crowns, with sweat and blood — those of their subjects.

2464. *aufrichtige*. The ape-poets are called 'honest' because of their frank admission that ideas are with them a secondary consideration, a matter of luck. They chatter and rime, and may *happen*, now and then, to express a thought. The lines are aimed at jingling rimesters who have nothing to say.

2483. *Was hält . . . zu*; = *was hält mich davon ab, daß ich zuschlage*. Cf. l. 1020.

2491. *Raben*. The Norse god Odin had two ravens, Huginn and Muninn (Thought and Memory), who brought him tidings of what was going on. Mephisto's ravens actually appear further on, in l. 10664.

2504. *Junfer Satan*. Cf. l. 1535, note.

2507-9. A side thrust at the Age of Enlightenment. Men look on Satan as a myth; they have got rid of the Evil One, but not of the evil ones.

2518. *schafft*; the weak verb *schaffen*, in the sense of *befehlen*, is South German dialect.

2540-52. From behind her ape-pulpit, with ape-candelabra on either side, the witch, as priest, declaims from her big Bible — unctuous nonsense.

2543. *gleich*, 'even' i. e. an even number.

2556. *manche Zeit*; an unusual expression for *viel Zeit*.

2561-2. The devil refers here to the doctrine of the Trinity. Said Goethe to Eckermann, Jan. 4, 1824, in speaking of the world's reception of his ideas: 'I believed in God and nature, and in the victory of the noble over the bad. But that was not enough for the pious souls; I was also to believe that three are one and one three. But this was opposed to my instinctive feeling for truth.'

2563-6. The logic is: So they babble on, and no one interferes with them, because it is the nature of man to assume, when he hears words spoken, that they must have some meaning, though he does not understand it.

2567-72. The witch, still parodying the priestly tone, insists that her wisdom is not the wisdom of the world, but transcends reason. No use to *think* about it, it must be received by faith.

2581. *Graben*; not academic, but something like masonic, 'degrees.' The thought is simply: He is no novice.

2591. *Lieb*. The witch gives Faust an incantation which will intensify the effect of the potion. Schröder sees an allusion to the distributors of religious tracts.

2601. *Müßter aller Frauen*; the Helena of the legend. But of course Goethe was thinking of Gretchen.

2604. *Helenen*. Goethe makes the name *He'lene*, as here, or *Sele'ne*, according to the exigency of the meter.

S t r a ß e.

WITH regard to the Gretchen scenes in general, their earliest form and sequence, the names 'Margarete' and 'Gretchen,' the omissions of Fgm., and the revisions and additions of the final version, see Intr. pp. xxv, xl, xlii-iv, lii-iv, lxii-vii, and lxxx-ii. The scenes are nowhere distinctly localized, but we may suppose that Goethe had in mind his native city.

2606. *Meinen Arm und Geleit*. Present approved usage would require *Meinen Arm und mein Geleit*. U. has *Mein*, i. e. *Mein'n*.—Respecting *Ihr* as pronoun of address, cf. note to l. 548.

2607. *Fräulein*. For Gretchen the word means 'fine young lady.' It

was formerly applied only to persons of noble rank or high station. When its use was extended, *gnädiges* was prefixed to give the implication formerly given by *Grüßlein* alone. — *Weber* . . . *weber*, for *weber noch*, is colloquial.

2611. *fitt- und tugendreich*, 'modest and virtuous'; a very dubious compound = *fittsam und tugendreich*. There is no such word as *fittreich*, while *fittenreich* would not give the required meaning.

2614. *die Tage der Welt*, 'while the world lasts'; acc. of duration.

2617. *kurz angebunden*, 'snappish'; an expression derived, according to Grimm Wb., from the practice of giving savage animals a short tether. 'To be tied short' thus came to mean 'to be cross and unapproachable.' It is thus much the same as *schnippsich* above.

2623. *vorbei*. U. has *herbei*, giving the sense of 'crept up by,' instead of 'crept past.' The first seems better since he would hardly hear so much in merely creeping past.

2628. *Spaß Liederlich*, 'Jack Profligate.' The adj. occurs in various phrases as the name of a dissolute person, i. e., *Bruder Liederlich*, *Frau Liederlich*, *Monsieur Liederlich*.

2630. *dünkelt ihm*, 'he fancies conceitedly'; a denominative verb from *Dünkel*, 'conceit.'

2633. *Magister Lobesam*, 'Master Worshipful.' *Lobesam*, changed from *Lobesam*, 'laudable,' was appended to a title at first as a serious, or mock serious, title of respect. Thus, *Herr Ritter Lobesam* (Wieland), *Kaiser Rothbart Lobesam* (Uhland), *ein junges Weibchen Lobesam* (Bürger). *Magister Lobesam* early became stereotyped as a sarcastic form of address to an academic graduate who showed himself inclined to dogmatize and 'lay down the law' (cf. *Gesetz* in l. 2634).

2639. *was* . . . *mag*, 'what is possible.'

2642. *sieben Stunden*. U. has *sieben Tage*. The ground of the change and the nature of Faust's pressing business are not apparent.

2650. *Brimborium*, 'fol-de-rol'; a Latinization of Fr. *brimborions*, 'trifles,' 'knick-knacks.'

2652. *wälsche Geschichte*; in allusion to lubricious French novels, or perhaps to Italian tales in the manner of the *Decamerone* of Boccaccio.

2654. *ohne Schimpf* . . . *Spaß*, 'joking and jesting aside'; an old alliterative phrase preserving the original meaning of *Schimpf*, i. e., 'jest,' 'pleasantry.'

2659. *Engels'kind*, 'heavenly creature'; one fit to be the sweetheart of an angel.

2674. *reüßiren*, 'succeed'; Fr. *réussir*.

2677. *revidiren*, 'reconnoitre'; Lat. *revidere*.

U b e n d .

2699. *heil'gen Christ*, 'Christmas gift.' The German fiction is that the gift comes from the Christ-child, so that the gift itself is called a *heiliger Christ*, or *Christkindchen*; so we sometimes speak of a child's Christmas-gift as his Santa Claus.

2706. *den Sand fränseln*; in allusion to the practice of sprinkling sand on the floor after scrubbing. Dainty house-keepers make ornamental patterns of the sand, — hence *fränsest*.

2709. *Bonnegraus*, 'rapturous awe.'

2711-2. *Hier bildestest (du) . . . aus*, 'here (i. e., in the bed) thou didst bring to perfection the angel born here'; *eingeboren* in the sense of *innatus*, 'native' to a particular place.

2716. *entwirkte sich*, 'wrought itself out.' The preceding *Weben* designates the silent, mysterious formative process by which the work was accomplished. It is doubtful whether a metaphor of weaving a tapestry-figure is intended.

2727. *Der große Hans*, 'the grand gentleman.' The phrase was much used in the 16th and 17th centuries in the sense of 'rich man,' 'gentleman,' in contrast with *kleiner Hans* or *Kleinhanß*, 'common man.' Now it usually means a 'tall fellow.'

2732. *wo anders*, 'in another place.' Mephistopheles makes a mystery of the source of his treasures.

2736. The sense is clear from U., which has

Um eine Fürstin zu gewinnen.

2737. *Zwar*. The logic seems to be: With such costly trinkets you might win a high-born 'child' (all women being children in their love of finery), instead of a humble, ignorant girl. To be sure, though, one is as good as another for our game.

2748. *seht drein*; not, 'you look on,' but simply, 'you look.' The verb is often so used by Goethe, e. g., in l. 2797. Cf. Grimm Wb., II., 773.

2759-82. In *Dicht. u. Wahr., Werke*, XXVIII., 287, Goethe says that he recited 'The King of Thule' to Jacobi in the summer of 1774 as one of his 'latest ballads.' The poem was published, with music by Seckendorff, in 1782, the text agreeing in the main, but not exactly, with that now found in U., in which the first two stanzas run:

Es war ein König in Thule
Einen goldenen Becher er hett
Empfangen von seiner Thule
Auf ihrem Todtesbett.

Der Becher war ihm lieber
Trant drauß bey jedem Schmauß.
Die Augen gingen ihm über
So oft er trant darauß.

These two stanzas, it will be seen, underwent a radical revision for Fgm., the others remained substantially unchanged.

2759. *Thule*; the *ultima Thule* of the Romans, best identified with Mainland of the Shetland Isles.

2763. *Es ging . . . darüber*, 'he prized nothing more highly.'

2790. *Schau'*; South German dialect for *sieh*.

2791. *mein' Tage*, 'in my life'; acc. of duration.

2800. *man läßt's auch sein*, 'people pass it all by just the same.'

Spaziergang.

IN U. the scene is headed *Allee*.

2806. *daß ich's fluchen könnte*; not 'curse it,' but 'use it to swear by.'

2808. *So kein Gesicht* = kein solches Gesicht.

2817. *gar einen feinen* = einen gar feinen.

2824. *Befängt*, 'makes befangen,' i. e., 'perturbs,' 'deprives of peace.'

— *Behrt auf*, 'consumes,' is to be taken literally. The mother believes that the possession of ill-gotten gains causes the body to wither.

2828. *halt*; a South German expletive having such meanings as *frei-*

lich, doch, eben, wohl, gewiß, or, in Eng., 'indeed,' 'to be sure,' 'you know,' 'don't you see?' — **Geschenkter Gaul.** The German adage of the 'gift-horse' runs: *Einem geschenkten Gaul sieht man nicht in's Maul.*

2835. An allusion to Rev. ii., where blessings are promised 'to him that overcometh.'

2838. **überessen.** *Gessen*, for *geessen*, is the earlier pple. of *essen*, *geessen* having come into use as late as the 17th century. The form used here presupposes a separable *sich überessen*, pres. *ich esse mich über*; but *ich überesse mich* is usual.

2843. **Strich ein**; from *einstreichen*, 'to bag.'

2857. **mach'**, 'hurry!' So in Lessing's *Nathan*: *mach', erzähl', erzähle.*

2858. **häng' dich an**; like our colloquial 'get in with.'

2859. **Brei.** Porridge is thick and moves slowly.

Der Nachbarin Haus.

2868. **auf dem Stroh**, 'on the straw'; i. e., bed of straw.

2880. **Thät's**; here subjunctive.

2882. **du.** Cf. note to l. 548.

2890. **Leuten sehen läßt.** The dat. is a Gallicism, Fr. *faire voir à quelqu'un*.

2892. **man macht . . . vor**, 'we can also invent some story for her.'

2894. **Es geht . . . Dingen**, 'there's something wrong about it'; more literally: 'It does not happen with things that are right.' Cf. *Clavigo*, act v.: *Es müßte mit dem Teufel zugehen*, 'the devil would have to be in it.'

2895+. **Berhängel**; the curtain before the peep-hole in the door.

2906. **Fräulein**; cf. l. 2607, note.

2926. **Antonius.** The finest of the Paduan churches is the famous basilica of St. Anthony, where the bones of the saint rest in a splendidly decorated chapel. Hence the humor of giving the drunken vagabond Schwerdtlein a resting-place close to St. Anthony.

2933. **Schaustück**; = *Schaumünze*, 'medal.'

2936. **bettelt.** Supply *als es weggibt*.

2954. daß er hätte, 'that he would deserve a worse fate still.' Etwas auf der Zechen haben is 'to have something on the score' against one. Hätte is potential subj. The sense is: He found that if he were to have his deserts he would be 'booked' for a worse fate than dying on a bed of filth.

2970. auch; ethical dat. U. has instead recht herzlich.

2981. ein schönes Fräulein; i. e., a courtesan. The following lines are a gross allusion to the 'Neapolitan evil' as the cause of Schwerdtlein's death.

2982. Neapel, from Italian Napoli, is used by Goethe also in *Tasso*, l. 3137, and in the *Römische Elegien*. The usual form is Neapel, from Νεάπολις.

2991. Bistirte = auspähen, 'I should look around.'

3020. Fräuleins. Cf. l. 1837, note.

S t r a ß e.

3025. Will's fördern, 'is it going to work?'

3028. Nachbar' Marthen; i. e., Nachbars Marthen, which is the reading of Fgm. This manner of designating a neighbor's wife (or daughter) is common in popular speech. Thus Freytag writes: Hast du heut vielleicht Nachbars Köschen gesprochen? And Matthison: Den Sag, wo Nachbars Lotte zur Weiskenslese kam. U. has Nachbar Marthen.

3030. Zum Zigeunerwesen, 'for the business of a gypsy go-between' (hendiadys). The gypsy fortune-tellers were consulted especially in love-affairs.

3037. Sancta Simplicitas, 'sacred simplicity'; the words spoken by the martyr Huss when, at the stake, he saw an old woman throwing a sagot into the flames.

3040. Da wärt ihr's unu, 'in that case you would be one indeed,' i. e., if you were to insist on going to Padua.

3050. Sophiste. Mephisto's sophistry consists in his implication that the honest mistakes of the theological professor are on a par with deliberate falsehood.

3056. Wird; supply die Rede sein.

3069. *Recht behalten*, 'to maintain that one is right,' 'to have the last word' in an argument.

3072. *weil ich muß*. In saying that he 'must' consent to the falsehood, Faust means that he is so under the domination of his passion for Gretchen that he can not help himself. He *must* have her, can not live without her; and as the proposed deceit promises to accomplish his desire, he can not allow himself to be balked by scruples of conscience.

G a r t e n.

3081. *Incommobirt . . . nicht*, 'don't put yourself out' by condescending to kiss such a hand.

3089. *raschen*, 'active.'

3098. *der Freunde häufig*, 'many friends.' The construction is rare, if not unparalleled, and seems due to a blending of *die Freunde* (acc.) *häufig* (i. e., *haufenweise*, 'in large numbers') *haben*, and *der Freunde viele haben*.

3114. *accurat*, 'economical.'

3116. *regen*, 'make a stir.'

3118. *vor der Stadt*, 'in the suburbs'; but Gretchen and he: mother *live* in the city.

3122. *meine liebe Noth*, 'my blessed trials.' *Lieb* is used with a touch of irony in various phrases, like *die liebe Gewohnheit*, 'blessed habit,' *das liebe Einerlei*, 'the blessed routine.' So Goethe writes, *Briefe*, I., 233 (he has been speaking of his past illness and the trouble it gave to his friends: *Doch ich verdiente Mitleiden; ich hatte auch meine liebe Last*).

3173. *Es schien . . . anzuwandeln*, 'it just seemed to come over him all at once.'

3174. *g'rade hin zu handeln*, 'to act his pleasure,' 'do as he pleased.'

3176. *begann*. In Goethe's youth this was the preterit form of *beginnen* that came most naturally to him; in the latter part of his life, *begann*. Cf. Grimm Wb., I., 1297.

3188-94. On the prose cf. note to ll. 468-74.

3198. *niemand nichts*. The double negation is colloquial, but is sometimes used by Goethe in dignified prose; e. g., in the *Campagne in Frankreich*, *Werke*, H., XXV., 60: *In diesen Augenblicken, wo Niemand nichts zu essen hatte u. s. w.*

Ein Gartenhäuschen.

This scene is really a part of the preceding one, the summer-house being in Martha's garden. Escaping, half in frolic, half in maidenly alarm, from Faust's passionate declaration (ll. 3188-94), Gretchen runs into the summer-house, and is at once followed by Faust. There is no change of time, place or actors. That the scene has a separate heading (which it has in U. also) is probably due to the fact that it took shape as a dramatic picture by itself. There are also two other indications that, when it was composed, the garden scene was not vividly present to Goethe's consciousness. (1) In l. 3206, instead of *von Herzen lieb' ich dich*, Gretchen is made to say, in U., *schon lange lieb' ich dich*. (2) At the end of the scene, ll. 3213-4, Gretchen chides herself for standing 'abashed' before Faust and saying 'yes' to all his wise talk. In fact, however, Faust has not talked 'wisely' at all (as he does later in the following scene), and *she* has been loquacious. It is Faust who has said 'yes' to her. One is hardly satisfied to call this a touch of nature and say that Gretchen only imagines that she has appeared stupid. As to the textual change, Goethe would hardly have put the comparatively neutral and tame *von Herzen* in place of the more significant *schon lange*, had he not felt the latter as an incongruity, in view of the close sequence of the two scenes.

Wald und Höhle.

The idea and genesis of this scene, its original position after the scene 'At the Well,' its later transposition to where we now find it, and the difficulties thus created, are discussed at some length in Intr. liii-iv and lxi-iii.

3217. *Du gibst*. This 'giving' can not of course refer to the occasion of the Spirit's appearance in ll. 482-513, where nothing is given or prom-

ised. Nor is it likely that Goethe, so late as when these lines were written (1788-9), was planning a second citation of the Spirit by Faust. The right understanding of the matter is rather this: The Earth-Spirit is a symbol of nature, who gives to man all things that come to him. For this 'giving,' no appearance in personal form is necessary—just as Goethe thought that the best worship of Nature was a spiritual communion for which no visible symbol was needed. Cf. *Intr.* p. liii.

3222. *falt flauenenden Besuch*; the perfunctory visit of the gazing tourist.

3226. *meine Brüder*. The sense of man's kinship with all living things was with Goethe at first a mere poetic sentiment—a part of his youthful nature-worship. Cf. Werther's second letter: 'When I lie down in the tall grass by the falling brook, and, closer to earth, feel nearer to my heart the thronging multitude of the little world, the countless, inscrutable forms of worms and gnats, and feel the presence of the Almighty who created us in his image, etc.'— Later, the sentiment became a serious scientific opinion. Cf. the letter to Knebel, of Nov. 17, 1784: 'Man is most closely related to the lower animals,' etc.

3231. *ihrem Fall*, 'at its fall'; a kind of responsive dative.

3238. *silberne Gestalten*. The 'silvery forms of the earlier world' are the oreads (*von Felsenwänden*) and dryads (*aus dem feuchten Busch*) of the Greeks.

3249. *Genuß*. Cf. *Intr.* p. lxiii, foot-note.

3254. *Neuen*; *metri gratia* for *Neuem*.

3256. *am guten Tag*; = *an einem guten Tag*, 'on one of my good days.'

3265. *daß er mich ennuyirt*, 'for boring me'; Fr. *ennuyer*.

3268. *Kribstrabs*, 'hodge-podge,' 'confused medley.'

3270-1. The meaning is: If I had not called you away from your life of solitary brooding and morbid introspection, you would have committed suicide ere now. But see also the introductory note to the scene 'Before the Gate.'

3272-3. *Was hast . . . verstanden*, 'what is the matter with you to be sitting out your days like an owl?'

3277. *Doctor*. A 'doctor' might be spending his time thus in the interest of science.

3285-90. On the imagery, cf. ll. 614 ff.

3286. mit . . . durchwühlen, 'permeate with bodeful impetuosity.'

3287. Alle sechs Tagewerk'; i. e. 'all creation.'

3290. der Erdensohn; nominative absolute.

3294. gesittet; to be taken as adj. with pfui. The sense is: It's all very well for you to pronounce your high-moral 'shame!'

3298. Gelegentlich . . . vorzulügen, 'to delude yourself a little now and then'; namely, with these grand self-communings in the woods.

3300. abgetrieben, 'exhausted.' The word is sometimes applied to a horse tired from over-driving, or a wild beast exhausted by the chase. The idea is that human wit can not endure very long a life of solitary brooding and Faust is already 'again' (i. e., as in ll. 1544-1606) at the point of exhaustion.

3301. aufgerieben, 'used up.' The meaning is: You will be reduced to sheer insanity.

3312. lieh' es, 'it would become.'

3313. affenjunge; quoted in Grimm Wb. only for this passage and defined blutjung, i. e. 'very young.' It would seem as if das affenjunge Blut were a comical transposition of der blutjunge Affe, 'the young nunny.' In l. 3521, Gretchen is called a Grassaffe.

3318. Wenn ich . . . war'; the beginning of a well-known folk-song which continues:

Und auch zwei Flüglein hätt',
Flög' ich zu dir.

3325. Gelt, 'indeed!' 'right you are!'

3334. Leib des Herrn; the holy wafer of the sacrament.

3337. Zwillingsspaar; in allusion to Song of Solomon iv. 5.

3345-69. These lines occur in U. in another connection, being spoken by Faust when on his way to visit Gretchen at night — the visit which was to result in Valentin's death.

3346. Laß; conditional imperative.

3352. dumpfen 'dim,' 'vague.'

3360. mußte. On the original implication of the tense cf. Intr. pp. liv, lxiii.

3357. Geh ein. When it was first written this meant 'go into Gretchen's house'; now it means 'go into the city.'

3369. *er*; i. e., *Kopf*, implied in *Röpfchen*. U. has *es*.

3371. *eingeteufelt*, 'diabolized.'

Gretchen's Stube.

These stanzas are probably to be taken as a lyric monologue rather than a song. They seem to have been written originally as one in a *crescendo* of such monologues picturing Gretchen alone with her shame and sorrow; for the lines read naturally only on the presupposition that Gretchen has already fallen and been, at least temporarily, deserted by her lover. This desertion is now sufficiently provided for by 'Forest and Cavern,' and this may have been one of the reasons for inserting that scene where we now have it. On the other hand the scene stands in U., as in the final version, just before the 'catechization'; which requires it to be read under the presupposition of Gretchen's innocence. It appears possible that the scene was given its position originally in order to break the succession of three scenes in Martha's garden.

Martha's Garten.

In writing this scene the poet evidently presupposed a longer acquaintance between Faust and Gretchen than is implied in what precedes. Gretchen has had opportunity to find out that her lover does not go to church and is not devout in her way. She has 'long' been troubled (l. 3469) at seeing him in the company of Mephistopheles, etc.

In what Faust here says of religion we of course hear the youthful Goethe. In Kestner's *Goethe und Werther*, p. 35 ff., there is a description of Goethe as he appeared to Kestner after a short acquaintance at Wetzlar in the summer of 1772 — a description which, so far as it concerns religion, coincides remarkably with Faust's utterances. For example, Kestner writes: 'He doesn't go to church nor to communion (cf. ll. 3423-5); he is not what is called orthodox, but not from pride or caprice . . . he does not like to disturb others in their settled ideas (cf. l. 3420); he honors

the Christian religion (cf. l. 3424), but not in the form in which our theologians present it (cf. ll. 3428-9); he is eager for the truth, but cares more for the feeling than the demonstration of it' (cf. ll. 3451-8). All this suggests (one can hardly say proves) that the catechization may be a poetic rendition of religious conversations at Wetzlar, with the imaginary triad Faust-Gretchen-Mephistopheles replacing the real one Goethe-Lotte-Merck. Cf. Mertens in G.-J., IX., 237.

3414. *Heinrich*. In the legend Faust's name is Johann, but this name had been made vulgar and ridiculous by the associations of the popular Faust-drama and the puppet-plays. See Intr. p. xx. Hence the change of the name. The choice of 'Heinrich' is either purely arbitrary or, perhaps, a compliment to Goethe's friend Friedrich Heinrich Jacobi. Cf. Minor in G.-J., VIII., 232.

3415. *wie hast du's mit*, 'how do you feel about'?

3422. *Wenn ich . . . könnte*, 'if I could influence you a little'; = *wenn ich etwas über dich vermöchte*.

3428-30. The meaning is that the 'priest' or 'sage' will answer with formal statements, propositions, names etc., which are all ridiculously inadequate to express the infinite content of *feeling* that ought to be implied in the word 'God.' This and the following speech of Faust need to be read in the light of Goethe's first letter to Auguste Stolberg, written Jan. 26, 1775. It begins: *Meine Teure — ich will Ihnen keinen Rahmen geben, denn was sind die Rahmen Freundin, Schwester, Geliebte, Braut, Gattin, oder ein Wort das einen Complex von all denen Rahmen begriffe, gegen das unmittelbare Gefühl? . . . Ich fühle Sie können ihn tragen, diesen zerstückten, sammelnden Ausdruck, wenn das Bild des Unendlichen in uns wühlt. Und was ist das als Liebe!*

3434. *glaub' ihn*; = *glaub' an ihn*. Thus also in *Meister Goethe* writes: *So glauben Sie kein Schicksal?*

3438-58. The thought may be paraphrased in plain prose thus: The Infinite is all about us and within us, — in sky and earth and star and in the mysterious thronging emotions of our hearts. If we but *feel* the greatness of this omnipresent Divinity, that is enough. Names and formulae are of no importance. On this passage cf. G.-J., I. 201.

3451. *so groß es ist*, i. e., your whole heart.

3460-1. The priest says also that God is omnipresent and that religion is a matter of the heart.

3488. nichts keinen. Cf. l. 3198, note.

3511. Fälschen. The only natural presumption is that Faust has brought the opiate in order to be prepared for this very contingency.

3512. in ihren Trauf; supply gegossen.

3521. Graßaff. Cf. l. 3313, note. The lexicographers do not explain the word, but it seems to have been suggested by monkeys frolicking in the grass. Heyne Wb., quoting this passage calls it a Schimpfwort, but, Goethe sometimes uses it as a term of jocose endearment, applying it e. g., to Lili as married woman and to the children of Frau von Stein. Translate 'kitten.'

3523. wurden; 'plu. of majesty,' with a title. Cf. Brandt § 311, 2.

3524. Ihnen. Mephistopheles addresses Faust with du, Er, or ihr, but never elsewhere with Sie. The latter is used here only on account of the preceding Herr Doctor wurden.

3525. Räbels. Cf. l. 1837, note.

3532. heilig; to be taken in the dialectic sense of sehr, ganz besonders — like Eng. 'awfully.'

3536. Spottgeburt; = Spott erregende Geburt, 'monstrous progeny.'

Am Brunnen.

The final revision of *Faust* requires us to presuppose for this scene that on the night mentioned in l. 3541, Gretchen carelessly gave her mother too much of the opiate (l. 3511) and so caused her death. This scene takes place after a lapse of some time, during which Gretchen has led a quiet life (l. 3545) alone with her shame and remorse. When the scene was first written, however, the presupposition was somewhat different. See the introductory note to the scene 'Cathedral.'

3546. Sibylle; probably the name of some girl friend.

3556. Curteßrt, 'courted.'

3560. Geschleß; vulgar for Gefüße.

3561. Blümchen; the flower of maidenhood, Lat. *flor*.

3569. Sünderhemden, 'sinner's smock'; an allusion to the practice of requiring public penance, *deprecatio publica in templo*, in a garb symbolical of humiliation.

3575. *reißer*; in the sense of *zerreißen*.

3576. *Ständerling*, 'chopped straw' instead of the flowers which a chaste bride would receive.

3581. *schwärzt's noch gar*. 'I actually even made it black.'

3584. *der Sünde bloß*, 'given over to sin'; *bloß* in the sense of *bloßgestellt*, *preisgegeben*. See Grimm, *Wb.* II., 146.

Zwinger.

The term 'Zwinger,' applied first to the space between the main wall of a castle or city and the encompassing moat, means here the unoccupied space between the wall and the nearest buildings within. In the wall is a shrine containing an image of the Sorrowing Mother gazing at her Son upon the cross, her heart pierced by a sword (Luke ii, 35). At this shrine Gretchen is wont to worship.

With reference to the final revision of *Faust* we may suppose this scene either to follow very closely upon the preceding or to be separated from it by an interval of weeks. Originally, however, there can be little doubt that it was meant to be taken as expressing Gretchen's first agony of remorse on finding that she had caused the death of her mother. Cf. the introductory note to the scene 'Cathedral.'

Writing Oct. 11, 1775, to Frau La Roche, who was just then anxious about her son, Goethe uses the expression: 'Alas that fate thrusts such swords at the hearts of mothers!' This has led to the conjecture that the scene 'Zwinger' may have been of contemporary origin with the letter. Cf. D. Jacoby in *G.-J.*, I., 187.

3599. *Was*: cognate acc. with the intransitive *hängen*. The meaning is: Thou only knowest my poor heart's distress, its trembling, its longing.

Nacht.

On this scene cf. *Intr.* pp. lii and lxiii. Only the opening ll. 3620-45 and the ll. 3650-9 are found in U., but the greater part of the scene is

quite certainly of early origin. (1) The general style in its vivid, popular realism is that of Goethe's pre-Weimarian period; (2) specific phrases point to an early date of composition (cf. the notes to ll. 3706, 3760); (3) Faust is here an uneasy libertine on his way for one of his habitual visits to his paramour (ll. 3674-5). On the other hand the reference to Walpurgis-Night, in l. 3661, is undoubtedly a late intercalation.

3620. *so*, 'you know,' 'as I often did.'

3622. *Flor*, 'blooming beauty.'

3623. *laut gepriesen vor*. Construe: *Wenn die Gesellen laut vorgepriesen hatten*.

3624. *verschwemmt*, 'washed down'; the construction like that of *gepriesen*.

3633. *Wasser reicht*; like our idiom 'hold a candle to.'

3634. *Top!* is an expression of approval = 'right you are.' *Kling!* *Klang!* describes the clinking of glasses in token of assent.

3638-9. The sense is: It's enough to make one tear out one's hair and (try to) rush up the walls, as a caged beast does in his impotent rage.

3644. *zusammenschmeißen*, 'smash their heads together.'

3650. *Sacristei*. The dialogue is to be thought of as taking place while the speakers walk along the streets of the city on their way to Gretchen's house. *Sacristei*, usually 'vestry-room,' but here apparently a chapel pertaining to some church, probably the 'cathedral' of the next scene.

3651. *ew'gen Lämpchens*; an altar-lamp burning night and day.

3655. *schmächtig*, not 'lean' but 'languishing,' in a coarse sense. M. H. G. *smahtec* meant 'hungry.'

3656. *Feuerleitern*, 'fire-escapes.'

3659. *Hammellei*, 'lustfulness.'

3661. *Walpurgisnacht*. Since the Walpurgis-Night comes on the eve of May-day, the date of this scene, in view of *übermorgen* in l. 3662, is April 29; and since the action of *Faust* begins at Easter all the preceding scenes must be thought of as taking place in the month of April. But see the introductory note to the next scene.

3664. *Schatz*. German folk-lore taught that a phosphorescent light near the ground betokens a subterranean treasure just below; or, as Goethe here conceives the superstition, that a treasure is trying to make its way up to the surface.

3669. *Löwenthafer*, 'lion-dollars'; in allusion to the 'dollars' first coined in Bohemia, in the 15th century. They were called *Joachimsthafer* from the Joachimsthal where they were first made, and *Löwenthafer* because stamped with the royal lion of Bohemia.

3678. *voller*. See Brandt § 219, 1.

3682-97. The song is adapted from Ophelia's song in *Hamlet*, IV., 5. Of this innocent theft Goethe said to Eckermann, Jan. 18, 1825: 'Thus my Mephistopheles sings a song of Shakespeare, and why shouldn't he? Why should I take the trouble to invent one of my own, when Shakespeare's was just the thing and said what was needed?'

3698. *bei'm Element*; a very common imprecation which no lexicographer has explained.

3699. *Rattenfänger*; possibly suggested by Shakespeare's 'Tybalt, you rat-catcher, will you walk?' in *Romeo and Juliet*, III, 1.

3702. *an der . . . halten*; = *darauf ist nichts zu halten*, 'that's of no use.'

3706. *Fleberwisch*, 'duster'; a cant term for 'sword.' In Goethe's *Claudine*, as finished in April-June, 1775, are introduced 'three vagabonds standing at a table and playing dice.' One of these, Crugantino, with sword at his side and cithera in hand, sings a song in which occur the words:

'Kauß, feurig, ißtsch
Den Fleberwisch!

This points to an early origin for the Faust-Valentin encounter. Cf. Jacoby in G.-J., I., 197.

3714-5. The meaning is, according to Loeper, that Mephistopheles can trick the police, they being a purely human institution; but the criminal court (*Blutbann*), having jurisdiction in capital crimes and deriving its authority from God, is harder for the devil to manage.

3760. *Zammereden*; the old weak acc., M. H. G. *ecken*.

3769. *Bergebung reiche Maß*. *Maß* is the obsolete fem., *die Maß* 'measure,' and the construction a sort of appositional acc.; as one might say in Eng. 'forgiveness plenty,' for 'abundant pardon.' But *reiche Maß* really performs the function of the adverb *reichermaßen*.

D o m.

On this scene cf. Intr. pp. lii and lxiii ff. As is there noted, the scene has in U. the heading 'Obsequies of Gretchen's Mother,' which fact, taken with ll. 3790-3, shows that the swoon in the cathedral can not have been thought of at first as occurring soon after the time referred to in l. 3542. The chronology was rather conceived in this way: Gretchen's first trial of the opiate was to leave the mother uninjured, and then the experiment was to be repeated at subsequent visits. There would then be an interval during which Gretchen, conscious of her shame, would 'go but little among people' (l. 3545), and here would come the scene 'At the Well.' After a lapse of months there was to be a visit of Faust, in anticipation of which Gretchen, now perhaps grown careless, should give too much of the poison and so cause her mother's death. On the morning of the next day but one would come the scene 'Zwinger' with Gretchen's agonized prayer to be saved from 'shame *and death*,' and then, on the day of the funeral, the scene 'Cathedral.' This was then to be followed by the visit which should result in Valentin's death (for in U. the Valentin scene comes after 'Cathedral') and give occasion for Faust's flight and long absence. The 'dismal day' of the prose scene would then be a day of the ensuing year.

On the final revision, however, this chronology was hopelessly confused, so that it is not now possible to make the love-tragedy read naturally on any supposition whatever. The confusion seems to have had two sources: first, the introduction of the fixed dates, Easter and Walpurgis-Night; and, secondly, a purpose never thoroughly carried out, to ennoble the character of Gretchen by letting it appear that she had sinned but once. Cf. Intr. p. lxiii. Goethe's final intention seems to have been to have it understood that the opiate proved fatal on the first night. Then, since the scene 'Cathedral' presupposed a considerable lapse of time, he omitted the heading which told that the occasion was the funeral of the mother. Moreover, since the Valentin scene was to prepare the way for the Walpurgis-Night, it had to come before instead of after 'Cathedral'; and this adjustment being made, l. 3789, with its allusion to Valentin's death, was intercalated in the final draft.

But now these presuppositions require us to assume that Gretchen in

the scene 'At the Well' is already burdened with the guilt of her mother's death; which makes her gossip conversation with Lieschen appear unthinkable. Again, 'Cathedral' can not on account of ll. 3790-3, come naturally before Walpurgis-Night; unless indeed it were to be the Night of the ensuing year, a supposition which is made impossible by the *übermorgen* of l. 3662.

3775+. *Gretchen unter vielem Volke*. U. has, instead, *Gretchen alle Verwandte*. The *Böser Geist* is a personification of Gretchen's tormenting conscience.

3779. *vergriffen*, 'well-worn' from handling. U. has *verblättert*.

3780. *Gebete lalltest*, 'prattled prayers.' U. has *deinen Gebeten nachlalltest*.

3791. *Regt sich . . . schon*, 'is there not already a quickening stir?'

3792. *sich*. The child is assumed to share and to increase the mother's agitation.

3796. *mir*, 'for me,' i. e., 'in my mind': a loose dat. of interest.

3797. *Wider mich*, 'accusing me.'

3798-9. *Dies irae . . . favilla*. 'Day of wrath, that day shall dissolve the world in ashes'; the opening lines of the famous 'sequence' *Dies Irae*, composed by Thomas Celano in the 13th century.

3800-7. The Evil Spirit here voices Gretchen's dread of the resurrection.

3806. *Wieder aufgeschaffen*, 'brought forth anew.'

3810. *den Athem versehte*, 'were choking me.'

3813-5. *Judex . . . remanebit*. 'When therefore the Judge shall be seated, whatever is hidden shall appear, nothing shall remain unpunished.'

3821. *Berbig dich*; ironical, 'Wouldst hide thyself?'

3825-7. *Quid sum . . . securus*. 'What then shall I say in my wretchedness? What protector shall I invoke when scarcely the just man shall be secure?'

3833. As Düntzer observes, it is not obvious why the chorus should repeat the preceding stanza instead of beginning the next one. Probably a mere inadvertence on Goethe's part.

3834. *Fläschchen*, 'smelling-bottle.'

Walpurgisnacht.

A dated manuscript in the Royal Library at Berlin indicates that this scene was begun in Nov., 1800, and finished in Feb., 1801. Its dramatic aspects are discussed at length in *Intr.* pp. lxiv ff.

Walpurgis, or Walpurga, was an English nun who died Feb. 25, 779 as abbess of a Benedictine convent in Bavaria. Her day in the calendar falls on May 1, a day connected among the ancient Germans with various political and religious observances. Cf. Grimm *D. M.*, II., 878. As the old heathen conceptions lingered on under new forms, Walpurga's Day, or rather the night preceding it, came to be associated with various superstitions pertaining to the 1st of May, but especially with that of a great annual conclave of witches. The tradition of such a conclave on the Brocken, the highest point of the Harz Mts., goes back at least as far as the 15th century, and is famous in German folk-lore. The Brocken, Lat. *mons Bruclerus*, rises some 3600 ft. above the sea. Its summit is treeless and covered with granite blocks (whence, presumably, the favorite popular name of 'Blocksberg,') among which the modern tourist is still shown a *Hexenkansel* or altar, a *Hexentanzplatz* and a *Hexenwaschbecken*. For the literary sources of Goethe's witch- and devil-lore see Witkowski, p. 18 ff.

The Faust-legend does not connect its hero in any way with the May carnival; but a poem on the Walpurgis-Night, published in 1756 by J. F. Löwen, introduces Dr. Faust upon the Brocken and gives him a seat at the left hand of Beelzebub. As Goethe refers to Löwen's poem in the 6th book of *Dicht. u. Wahr.*, it is fair to presume that he may have got from that source the suggestion of taking his own Faust to the Blocksberg festival. In Dec., 1777, Goethe paid a visit to the Brocken which gave him familiarity with the place, but Schröder's conjecture that he was thinking of *Faust* at this time is unsupported by any positive evidence.

3834+. *Schierke und Glend*. These are two neighboring villages lying southward from the Brocken. From Schierke, the higher of the two, it is an easy walk of about two hours to the summit.

3851-2. On Feb. 26, 1824, Goethe said to Eckermann, that while he had been able to portray Faust's world-weariness and Gretchen's love by 'anticipation,' it required some observation of nature to write these two lines.

3855. Irrelicht. The *ignis fatuus*, Eng. Jack-o'-Lantern or Will-o'-the-Wisp, is regarded in Germanic folk-lore as an evil spirit that delights in luring travelers from their way and leading them to destruction. It is thus, naturally, a minion of the devil.

3863. Mephistopheles means that Will-o'-the-Wisp's zigzag is patterned after the devious course of men through life.

3871-3911. The distribution of the solos was not indicated by Goethe, and has been matter of much discussion. The third clearly belongs to Faust and the fourth to Mephistopheles. The fifth, on account of the allusion to the irren Lichter, which would hardly be so noteworthy to Irrelicht himself, seems also best assigned to Faust. As to the first, the Scheint es of l. 3872 seems to indicate a mental uncertainty, which would not be expected of Mephistopheles, who must be supposed to know the locality perfectly. On the other hand, the mandatory führt uns of l. 3873 suggests Mephistopheles rather than Faust. In any case, the second strophe must be assigned to Will-o'-the-Wisp. The songs represent a swift transition by magic, just as in ll. 9078 ff.

3876. Sch'; i. e., ich sehe.

3880. Schnarchen. Two granite rocks near Schierke have long borne the name of die Schnarcher, 'the Snorers.'

3885-6. Faust sings in elegiac tone, as if 'those heavenly days' of youthful hope and love were far away, as they actually were for the poet who penned the lines. The words, like the whole scene, were written with little concern for the inner requirements of the Gretchen-tragedy. Cf. Intr. p. lxx.

3889. Uhu! Schuhu! here an imitation of the night-owl's hoot. The words are also onomatopoeic names of the owl.

3892. Mische. We may think either of actual salamanders abroad, as minions of the devil, on the uncanny mountain, or only of something that looks like salamanders. The idea of the song is, in part at least, to voice the weird fancies one has in going through a wild region in the night. Thus the mice of l. 3900 may be the moonbeams glancing here and there upon the ground. But bright-colored mice belong to the devil's kingdom. Cf. l. 4179.

3898. belebten derben Mafern, 'from massive living tree-warts.' Belebt means that they seem like living things.

3906-11. The trio have been moving swiftly by magic; as they 'slow down,' Faust is giddy and confused.

3913. *so ein Mittelgipfel*, 'one of these mid-way peaks.' They are not yet at the top.

3916-31. Cf. the note to l. 3664 for the idea of subterraneous gold manifesting its presence by a light above ground. So Mammon, conceived on account of the familiar personification in the New Testament (Matt. vi. 24), as a devilish Lord of Wealth, is represented as lighting up his mountain-palace for the great festival.

3919. *wittert er hinein*, 'penetrates with its gleam.'

3936. *Windsbraut*; a very ancient (O. H. G. *wintes brāt*) and not fully explained name for 'tempest,' 'whirlwind.' See Grimm, D. M., I., 525.

3950. *übertrümmerten*; bridged over with the débris of fallen trees.

3959. *Urian*; a name for the devil. It is the same as *Urþan̄s*, 'Old Jack.'

3962. *Baubo*; a nurse of Demeter, who tried to divert the goddess from her sorrow by obscene antics. The story can be found in Arnobius. In *Werke*, H., XVI., 328, Goethe applies the name to an immodest merry-maker in the Roman carnival. As a type of bestial shamelessness, Baubo is an appropriate leader of the ribald witches.

3968. *Isenstein*; a high rock a few miles northeast of the Brocken.

3977. So great is the crowd that the unborn child is squeezed to death and the mother to bursting.

3987-9. In these witches that wash and wash but remain sterile and so can not mount into the air, we have a bit of nonsensical mystification, which it is hardly worth while to try to interpret seriously. Cf. introductory note to 'Witch's Kitchen.'

4003. *Halbhege*. A 'half-witch' seems to be a person who would like to be a witch, but cannot.

4023. *Boland*; a name of the devil; M. H. G. *vālant*. The word is thought by Grimm to be a pres. pple. of a verb meaning 'to seduce.'

4033. *beliebig*, 'at will,' i. e., 'capriciously.'

4076-91. These gentlemen, who have withdrawn from the crowd, are different types of the old fogey, the *laudator temporis acti*, who can see no good in the new generation.

4095+. *Erödelhege*; a witch who deals in *Erödel*, i. e., old curiosities. Taylor has 'huckster-witch.'

4119. **Adams erste Frau.** According to a rabbinic tradition, Adam's first wife, the 'female' of Gen. i. 27, was named Lilith. Being superseded by Eve, she became a ghost-like being that delights in seducing men and doing harm to children. The word occurs in the Hebrew Bible in Isaiah xxxiv. 14, where it is rendered, in the King James version, 'screech-owl,' with the alternative 'night-monster.'

4121. **einzig**; as if an adj. with *Schmuck*.

4143+. **Protophantasmist**, 'rump-visionary.' The name and the following lines to l. 4175 allude to Friedrich Nicolai, who, though at one time the friend and co-laborer of Lessing, afterwards made himself somewhat ridiculous as an apostle of common sense in literature. Goethe and Schiller looked upon him as the type and embodiment of tedious dictatorial mediocrity. In 1799 Nicolai read to the Berlin Academy a paper entitled 'Example of the Appearance of Several Phantasms.' In this paper he reported how he had been troubled with visions, and had been cured by the application of leeches to that portion of his person called by the Greeks *πρωκτός*.

4159. **aufgeklärt.** The Age of Reason, i. e., the age of Voltaire and Friedrich the Great, is called in German *das Zeitalter der Aufklärung*.

4161. **Tegel**; a place near Berlin, the home, in Goethe's time, of the brothers Humboldt. In the above-mentioned paper of Nicolai he discussed a ghostly apparition reported to have been seen at Tegel in 1797.

4169. **Reise.** Among Nicolai's tedious commonplace writings was a long-winded book of travels entitled *Beschreibung einer Reise durch Deutschland und die Schweiz*.

4173. **soulagirt**, 'gets relief'; Fr. *se soulager*.

4179. **rothes Mäuschen.** According to Grimm, D. M., II., 905, there is folk-lore to the effect that red mice sometimes run out of the mouths of sleeping witches.

4181. **doch nicht grau**; i. e., it was not an ordinary mouse.

4182. **Schäferstunde**, 'amorous hour.'

4186. **geschloffen**, 'fettered.'

4190. **Idol**, 'phantom'; Gr. *εἰδωλον*.

4194. **Meduse**; the Gorgon whose serpent hair changed all who looked at it to stone.

4211. **Prater**; the name of a famous park at Vienna.

4214. *Servibilis*; a servant, or 'super,' employed about the stage.

4220. *Rich dilettirt's*; patterned comically after It. *mi diletta*, 'it delights me.'

Walpurgisnachtstraum.

INTERMEZZO.

The 'Walpurgis-Night's Dream' is the 'new piece' mentioned in l. 4215 as just about to be performed at the dilettante theatre — which is the sum total of its connection with *Faust*. The title was suggested by Shakespeare's *Midsummer Night's Dream*, in which Oberon and Titania, the king and queen of the fairies, after having quarreled about the possession of an Indian boy and become alienated from each other by jealousy, are at last reconciled. Goethe introduces them as celebrating their golden wedding, which is conceived, at the same time, as a festival of reconciliation. The orchestra consists of buzzing insects, frogs, crickets, etc. As guests or spectators and critics we have a multitude of persons and personifications who give vent to their feelings in the form of comment upon what they see and hear. Goethe's diary, *Tagebücher*, II., 72, shows that he was working on the 'Golden Wedding' June 5, 1797. But it was not then connected in his mind with *Faust*. In the summer of 1796 Goethe and Schiller began together the composition of a collection of epigrams to which they gave the ancient name of *Xenia*, or 'gifts of hospitality.' Some four hundred were published at once in Schiller's *Almanach*. The next summer Goethe sent in a fresh collection of similar character under the title of *Oberon and Titania's Golden Wedding*. Schiller saw reasons for not publishing them (see his letter of Oct. 2, 1797), whereupon Goethe, having now doubled the original number of verses, decided to make a place for them in *Faust* (letter of Dec. 20, 1797).

This decision is to be regretted, first, because no intermezzo was needed after the Walpurgis-Night; and, secondly, because the scene has nothing to do with the legend, and does not, for the most part, embody genuine folklore. Finally, the stanzas are not very interesting in themselves.

4224. *Miedings*. Mieding was a highly esteemed stage-decorator who died at Weimar in 1782.

4227-30. The thought is that it is the reconciliation rather than the lapse of fifty years which makes the festival 'golden.'

4239. *Ariel*; the Ariel of Shakespeare's *Tempest*.

4247. *grillt*, 'is freaky.'

4257. *Schneefschneefschneef*; a word coined to describe the music made by the soap-bubble bag-pipe.

4259-62. Whether these lines are to be understood as spoken by the inchoate 'Geist' himself or by some one of the performers about him, is uncertain. So is the 'point' of the nonsense, if it has any.

4273. *Götter Griechenlands*. In 1788 F. L. Stolberg published a narrow-minded attack upon Schiller's poem *Die Götter Griechenlands*, charging the author with blasphemy, etc.

4274+. *Nordischer Künstler*. Here one thinks of Goethe himself who was actually planning a journey to Italy, when the lines were written.

4279-82. The 'purist' as we see is a typical stickler for propriety.

4294+. *Windsfahne*. The 'weather-vane,' that first praises and then condemns, is evidently a symbol of turn-coats. That anybody in particular is alluded to is at least not clear.

4302+. *Xenien*. Goethe several times refers to the *Xenia* under the image of annoying insects.

4306+. *Hennings*. Hennings was the editor of the journal *Genius der Zeit*, in which he attacked the *Xenia* violently. This journal, called by Loeper a *Tummelplatz unreifer Dichterlinge*, was especially disliked by Goethe.

4310+. *Musaget*, 'Leader of the Muses.' Under this name Hennings published, in 1798-9, some numbers of a poetic journal intended to rival Schiller's *Almanach*.

4314+. *Ci-devant*; 'quondam.' The *Genius der Zeit* was discontinued in 1803.

4318+. *Neugieriger Reisender*; Nicolai again. See l. 4143, note.

4322. Nicolai was famous for his opposition to the Jesuits. The line is to be taken as a comment by the crowd in explanation of the 'traveller's' continual snuffing.

4322+. *Kranich*. The 'crane' is Goethe's old friend Lavater, of whom he said to Eckermann Feb. 17, 1829: 'Lavater was a genuinely kind man, but subject to powerful illusions, and the strict, exact truth was not his af-

fair; he deceived himself and others, whence there came a complete rupture of our relations. His gait was that of a crane, for which reason he appears as 'crane' on the Blocksberg.'

4326+. **Welstünd.** In the summer of 1774 Goethe dined with Lavater and Basedow at Coblenz. In a poem suggested by the occurrence are found the lines:

Prophete rechts, Prophete links
Das Welstünd in der Mitten.

So Goethe himself is probably the Welstünd here on the Blocksberg.

4328. **Behütel;** 'vehicle of profit,' 'means of grace.'

4334. **Dommeln,** 'herons'; usually *Rohrdommeln*. The droning herons are the philosophers who appear below.

4335-8. A dancing master on the stage comments on the approaching crowd of dancing herons.

4338+. **Fideler;** a puzzling word. Düntzer takes it to be *Fidéler*, from the adj. *fidel*, Lat. *fidelis*, used in student-dialect for 'jolly.' The word was certainly familiar to Goethe, but there seems to be no point in introducing a 'jolly good fellow' here. The connection rather requires a 'fiddler' to go with the 'dance-master.' There is, as Loeper shows, good and abundant authority for the spelling *fideln*, *Fibel*, *Fibler*, but as a matter of fact Goethe usually wrote *Fiedel* *fiebeln*, etc. Schröder thinks *Fideler* a printer's mistake for *Fiebler*. Cf. G.-J., I. 435, and II. 439.

4340. **das Restchen geben,** 'do to death,' 'settle.'

4342+. **Dogmatiker;** 'dogmatist,' in the sense of a philosopher who bases his doctrine on received dogmas. This 'dogmatist,' however, falls out of his role in the last two lines, since instead of accepting the devil's existence on faith and trust, he proceeds to argue it on the ground that there are 'devils' among men.

4349. **Wenn ich . . . bin.** 'Idealist' is used here in the technical Fichtean sense of one who holds that the Not-Me is the creation of the Me. Thus he is compelled to believe that all he sees on the Brocken is 'Me.'

4359. **Sie gehen;** i. e., the supernaturalists, who are likened to credulous persons seeking for treasure from the light it emits. Cf. l. 3664, note.

4366+. **Gewandten;** the 'clever ones' are the lucky dogs who 'get along' by hook or by crook. They call their army 'sanssouci,' i. e., 'free from care', because no scruples trouble them. They are pococurantists.

- 4370+. *Unbehüllichen*; the 'ne'er do weels' whom help never helps.
 4382+. *Die Raffen*, 'the coarse crew.' Ein massiver Kerl is the same as ein grober Burche.
 4384. True spirits would not crush the grass (Loeper).

Trüber Tag.

Among the Paralipomena and dating presumably from the period 1757-1801, are found various fragments of a scene that was to come after the Intermezzo and represent the court of Satan on the summit of the Brocken. Cf. ll. 3959, 4037-9, and 4116. Satan was to make a speech from the throne, give audiences, confer fiefs and receive the homage of his subjects. A chorus was to sing his praise. At the end there was to be a symbolical decapitation of the 'eidolon' (l. 4190) with comments by spectators from which Faust was to learn of Gretchen's fate. For some reason Goethe failed to carry out this plan, so we are left to imagine how Faust gets his knowledge and to make the return as best we can from the phantasms of the Blocksberg to the intense realism of the love-tragedy.

The scene 'Dismal Day' is found in U. substantially as it appears here. Its wild extravagance of diction, the work of a youthful writer who has not yet mastered his art, points to an early origin, probably the year 1772. Cf. Scherer, *Goethe's Frühzeit*, p. 81. The more important dramaturgical questions suggested by the scene are discussed in Intr. p. lxiii ff. Cf. also the introductory note to the scene 'Study,' (1).

6. *ingrimmend*; = *ingrimmig*. There is no verb *ingrimmen* and this form is probably unique.

9. *der richtenden gefühllosen*; = *der gefühllos richtenden*.

10. *Zerstreuungen*. It is quite doubtful what 'diversions' Goethe had in mind when these words were written.

13. *Wandle ihn*. When this was written the presupposition was that the devil had associated with Faust for a time in poodle form before being given human shape. Accompanying Faust on his evening walks, the poodle would divert his master by rolling in the path in front of pedestrians so that they might fall over him. Scherer, *Goethe's Frühzeit*, p. 81, re-

gards this passage, strangely enough, as evidence that the devil was not to appear first in poodle form.

16. *rollern*, 'roll in a heap,' or 'turn somersaults.'

28. *überschnappt*, 'snaps from over-tension.'

30. *Drängen wir . . . uns?* When the scene was written the presupposition was that Faust had taken the initiative toward an alliance with the devil. So in l. 1414 the first suggestion of a compact comes from Faust, though he says in l. 1426: *Ich habe dir nicht nachgestellt*. But the Prologue gives us to understand that the devil seeks out Faust.

49-50. *des Erschlageneu*; evidence that the murder of Valentin and Faust's flight in consequence were a part of Goethe's earliest plan.

57. *mit Menschenhand*. The assumption is that Mephistopheles can not spirit Gretchen out of her prison-cell by magic. He can take Faust to the spot speedily and can befool the guard, but the removal must be effected by the 'hand of mortal.' *Bauberpferde*. The magic horses, as a means of locomotion, are found only in this early scene. In the later ones the pair usually travel by means of a magic mantle (cf. l. 2065, and l. 6983).

N a d t.

This short scene in rhythmical prose, found in U. precisely as here, falls of course on the night following the preceding 'Dismal Day.' As Faust and Mephistopheles sweep through the air on their black horses, they pass a 'raven-stone,' or place of execution (*Nabenstein* is properly the 'block' of masonry built under a gallows), at which a bevy of witches are engaged in their characteristic employments of 'cooking,' 'strewing' and 'devoting' to the powers of evil. The scene was conceived as an uncanny picture that should serve to adumbrate the fate of Gretchen. But this is now done sufficiently by the 'eidolon' on the Brocken (ll. 4203-5).

R e f e r.

In U. this scene is in prose, (for the text see Appendix II), the substance differing but slightly from what is found here. It was probably written in 1772 or 1773 and put into verse in 1798. See Intr. p. lvi.

4405. *längst entwohnter Schauer*. The presupposition is, or was, that Faust has been away from Gretchen several months and during that time has been a stranger to deep, sincere emotion. *Schauer* = 'feeling of awe.' Later Goethe preferred *entwöhnt* to *entwohnt*. Cf. l. 25.

4406. *Der Menschheit . . . Jammer*. Cf. ll. 1770-3, and Intr. p. lxxiii.

4411. *zögert . . . heran*, 'lingers death more near' (Taylor); an intransitive verb used transitively, as in l. 389.

4412-20. Gretchen in her distraction sings a coarse song as does Ophelia in *Hamlet*. The song itself is based on the Low German legend of the juniper-tree, which is found in Grimm's *Märchen*. The story runs thus: A bad stepmother serves up her step-son as a meal for her husband. A little sister gathers up the bones and buries them under a juniper-tree. The bones become a little bird that sings the song: *Min Moder de mi slacht't, Min Vater de mi att*, etc.

4413. *Die*; demonstrative.

4417. *Bein'* = *Knöchel*.

4449-50. The meaning is: They mock me by singing an old ballad of a mother that killed her child; who bids them apply it to me?

4489. *überdrang*, 'came over me.'

4501. *auch*; unaccented, in the sense of 'really,' 'indeed.'

4512. *fucht*; in allusion to the killing of Valentin.

4520. *übrig bleiben*, 'continue to live'; the preceding 'you'll kill me,' being taken literally.

4532. The thought is: I can no longer bring back the old feeling.

4567. *Es faßt . . . Schöpfe*, 'it's as if a cold hand seized me by the hair.'

4569. *wandelt*; in recollection of her mother's fatal drowsiness.

4584. *Es ist eben geschehen*, 'it is e'en a thing of the past.'

4590. It was once the custom at public executions to toll the church

bell while the culprit was on the way to the block, and also to break a white wand over the condemned person's head in token that his life was forfeit to the law.

4593-4. *Zucken und zücken* are variants of the same word and both mean 'to move with a flash,' 'to dart swiftly.' The on-looker is supposed to shrink from the fatal blow as if it were meant for his own neck.

4611. *Mephistopheles* means: She is beyond the reach of judge and executioner; her 'doom' has already come. It was apparently to forestall the possible interpretation 'she is doomed to perdition,' that Goethe added the supernatural 'voice from above' declaring that 'she is saved.'

APPENDIXES.

(337)

APPENDIX I.

BIBLIOGRAPHY.

A complete Faust-bibliography would treble the size of this volume. For a work fairly complete down to 1884 the student is referred to Engel's *Zusammenstellung*; for the time since then the successive volumes of the *Goethe-Jahrbuch* are the best source of information. The following list comprises the more important works used in the making of this edition. A few that do not belong strictly to Faust-literature, are included either because they are referred to in the preceding pages or because they contain matter of exceptional value for the study of *Faust*. In general, however, the histories of German literature and the biographies of Goethe are omitted. So also are the great mass of literary essays, magazine articles, translations and popular expositions.

- Baumgart, H.** Goethes Faust als einheitliche Dichtung erläutert. Erster Band. Königsberg. 1893.
- Biedermann, W. von.** Goethe-Forschungen. Frankfurt a. M. 1869.
Goethe-Forschungen. Neue Folge. Ibid. 1886.
- Bielschowsky, A.** Das Schwiegerlingsche Puppenspiel vom Doktor Faust. Breg. 1882.
- Boyesen, H. H.** Goethe and Schiller: Their Lives and Works. Including a Commentary on Goethe's Faust. New York. 1882.
- Carriere, M.** Faust. Eine Tragödie von Goethe. Mit Einleitung und Erläuterung. Leipzig. 1869.
- Collin, J.** Goethes Faust in seiner ältesten Gestalt. Frankfurt a. M. 1896.
- Coupland, W. C.** The Spirit of Goethe's Faust. London. 1888.
- Creizenach, W.** Versuch einer Geschichte des Volksschauspiels vom Doctor Faust. Halle. 1878.
- Die Bühnengeschichte des Goethe'schen Faust. Frankfurt. 1881.
- Devrient, O.** Goethes Faust. Für die Aufführung als Mysterium in zwei Tagewerken eingerichtet. Karlsruhe. 1881.
- Dingelstedt, F.** Eine Fausttrilogie. Dramaturgische Studie. Berlin. 1876.
- Du Bois-Reymond, E.** Goethe und sein Ende. Rede bei Antritt u. s. w. Leipzig. 1883.

- Düntzer, H.** Goethes Faust. Erster und zweiter Theil. Zum ersten Mal vollständig erläutert. Leipzig. 1857.
- Goethes Faust erläutert (Theil. 19–21 in „Erläuterungen zu den deutschen Classikern.“) Leipzig. I. Theil, 4. Aufl. 1882; II. Theil, 3. Aufl. 1879.
- Goethes Werke, Zwölfter Theil. Faust. (Bd. 93 in Rürschners „Deutsche National-Litteratur“). Berlin. (Ca. 1882).
- Zur Goetheforschung. Neue Beiträge. Stuttgart. 1891.
- Eckermann, J. P.** Gespräche mit Goethe in den letzten Jahren seines Lebens. 4. Aufl. Leipzig. 1876.
- Ehrlich, M.** Faust (Bd. 3. in L. Geigers „Neue illustrierte Ausgabe“ von Goethes Werken). Berlin. 1883.
- Engel, K.** Zusammenstellung der Faust-Schriften vom 16. Jahrh. bis Mitte 1884. Oldenburg. 1885.
- Das Volksschauspiel Doctor Johann Faust. 2. Aufl. Oldenburg. 1882.
- Fischer, K.** Goethes Faust. Nach seiner Entstehung, Idee und Composition. 2. Aufl. Stuttgart. 1887.
- Goethe.** Schriften. (Bd. 7 Faust. Ein Fragment.) Leipzig. 1790.
- Werke. (Bd. 8 Der Tragödie Erster Theil, *editio princeps*). Eubingen. 1808.
- Werke. Vollständige Ausgabe letzter Hand (Bd. 12 Faust, erster Theil). Stuttgart. 1829.
- Werke. Nach den vorzüglichsten Quellen revidirte Ausgabe. Berlin (Hempel). 1868–79.
- Werke. Herausgegeben im Auftrage der Großherzogin Sophie von Sachsen. Weimar. 1887–
- Goethe-Jahrbuch. Herausgegeben von L. Geiger. Frankfurt a. M. 1880–
- Grimm, H.** Goethe. Vorlesungen gehalten u. s. w. 2. Aufl. Berlin. 1880.
- Grimm, J.** Deutsche Mythologie. Vierte Aufl. besorgt von E. S. Meyer. Berlin. 1875–8.
- Grimm, J. and W.** Deutsches Wörterbuch. Leipzig. 1854–.
- Gwinner, W.** Goethes Faustidee nach der ursprünglichen Conception aufgedeckt und nachgewiesen. Frankfurt a. M. 1892.
- Hagemann, A.** Mephistophelis nomen unde ortum esse et quam significationem habere videatur. Graudentz. 1872.

- Hart, J. M.** Goethe: Faust — Erster Theil. Edited with an Introduction and Notes. New York. 1877.
- Herbst, W.** Goethe in Weimar. Gotha. 1881.
- Holland, W. L.** Goethes Faust. Ein Fragment. In der ursprünglichen Gestalt neu herausgegeben. Freiburg. 1882.
- Horst, J. W.** Zauberbibliothek; oder von Zaubererei, Theurgie und Mantik, Zauberern, Hexen und Hexenprocessen, Dämonen, Gespenstern und Gespenstererscheinungen. Mainz. 1821-25.
- Huther, A.** Die verschiedenen Pläne im ersten Theile von Goethes Faust. Cottbus. 1887.
- Keller, A. von.** Fausts Leben von G. R. Widman(n). Tübingen. 1880.
(A reprint of Pfitzer's edition of the Widman Faust-book).
- Kopp, H.** Aurea Catena Homeri. Braunschweig. 1880.
- Köstlin, K.** Goethes Faust. Seine Kritiker und Ausleger. Tübingen. 1880.
- Kühne, A.** Das älteste Faustbuch. Wortgetreuer Abdruck der Editio Princeps des Spies'schen Faustbuches vom Jahre 1587. Mit Einleitung und Anmerkungen. Zerbst. 1868.
Ueber die Faustsage. Zerbst. (Ca. 1866).
- Leutbecher.** Ueber den Faust von Goethe. Nürnberg. 1838.
- Lee, J.** Faust. By Goethe. With an Introduction and Notes. Part I, followed by an Appendix on Part II. London. 1886.
- Lévy.** Faust, Tragédie de Goethe. Avec une Introduction et un Commentaire. Paris. 1884.
- Loeper, G. von.** Faust. Eine Tragödie von Goethe. Mit Einleitung und erklärenden Anmerkungen. 2. Bearbeitung. Berlin. 1879.
- Marbach, O.** Goethes Faust, erster und zweiter Theil, erklärt. Stuttgart. 1881.
- Mertens, T.** Die Kerker-scene aus Goethes Faust. Hannover. 1873.
- Meyer, E.** Studien zu Goethes Faust. Altona. 1847.
- Oettingen, A. von.** Goethes Faust, erster und zweiter Theil. Text und Erläuterung in Vorlesungen. Erlangen. 1880.
- Pfitzer, C. N.** (See under Keller.)
- Riemer, F. W.** Mittheilungen über Goethe. Berlin. 1841.
- Roskoff, G.** Geschichte des Teufels. Leipzig. 1869.
- Rössler, C.** Die Entstehung des Faust. (A series of articles in the *Grenzboten* for 1883).

- Sanders, D.** Wörterbuch der deutschen Sprache. Leipzig. 1861–65.
- Scheible, J.** Das Kloster. Stuttgart. 1845–50.
- Scherer, W.** Aus Goethes Frühzeit. Straßburg. 1879.
Das älteste Faust-Buch mit einer Einleitung. Berlin. 1884.
Aufsätze über Goethe. Berlin. 1886.
Geschichte der deutschen Literatur. Berlin. 1883.
- Schmidt, E.** Goethes Faust in ursprünglicher Gestalt nach der Göchhausen'schen Abschrift herausgegeben. 3. Abdruck. Weimar. 1894.
- Schreyer, H.** Goethes Faust als einheitliche Dichtung erläutert und vertheidigt. Halle. 1881.
- Schröer, K. J.** Faust von Goethe. Mit Einleitung und fortlaufender Erklärung. Heilbronn. I. Theil, 2. Auflage 1886; II. Theil 1881.
Die Aufführung des ganzen Faust auf dem Wiener Burgtheater. Heilbronn. 1883.
- Sengler, J.** Goethes Faust, erster und zweiter Theil. Berlin. 1873.
- Stiller, O.** Goethes Entwürfe zum Faust. Berlin. 1891.
- Strehlke, F.** Wörterbuch zu Goethes Faust. Stuttgart. 1891.
Paralipomena zu Goethes Faust. Entwürfe, Skizzen, Vorarbeiten und Fragmente, geordnet und erläutert. Stuttgart. 1891.
- Suphan, B.** Herders sämtliche Werke. Berlin. 1877–82.
- Taylor, B.** Faust: A Tragedy by Goethe. Translated in the Original Metres. Boston. 1879.
- Vischer, F.** Goethes Faust. Neue Beiträge zur Kritik des Gedichts. Stuttgart. 1875.
Altes und Neues. Stuttgart. 1881.
- Vollmer, W.** Briefwechsel zwischen Schiller und Goethe. 3. Ausg. Stuttgart. 1870.
- Weisse, C. H.** Kritik und Erläuterung des Goetheschen Faust. Leipzig. 1837.
- Welling, G.** Opus Mago-Cabbalisticum et Theosophicum. Frankfurt a. M. 1760.
- Weltrich, R.** Goethes Faust in der Göchhausen'schen Abschrift. (A long series of articles in the *Magazin für Literatur des In- und Auslandes* for 1888.)
- Widman, G. R.** See under Keller.
- Witkowski, G.** Die Walpurgisnacht im ersten Theile von Goethes Faust. Leipzig. 1894.

APPENDIX II.

THE TEXT.

THE critical student of the text of *Faust* is referred to Goethe's *Werke*, XIV., 247 ff., where can be found a full account of the manuscripts and prints compared in the recension of the Weimar text, together with a full list of variant readings. The Weimar text is followed in this edition, but it is not thought necessary to reproduce here its entire critical apparatus. The fundamental principle is to follow the *Ausgabe letzter Hand* except where there is clear and cogent reason for departing from it. The purpose of the following notes is twofold: first, to comment briefly on those textual questions that have an important bearing on the sense, and secondly to give in full those passages of U which differ radically from the final version. U means 'Urfaust'; S, the Fragment of 1790; A, the *editio princeps* of the completed First Part (1808); C, the *Ausgabe letzter Hand* (1829).

21. *Leib*. So AC. The *Lied* of many later editions is probably a mistaken correction, — *trivialisirende Schlimmbesserung* as it is called by Schmidt, the Weimar editor — of Riemer, who noted in the back of Goethe's diary for 1809 that *Leib* was a misprint for *Lied*. By oversight, seemingly, the reading *Lied* crept into a few copies of a Cotta print of 1825 and was then adopted in the Riemer-Eckermann quarto edition of 1836-7. The reading *Leib* in C indicates that Riemer's note was without Goethe's authorization.

379. *Würde*. U has *werbe*. Cf. introductory note to scene 'Night.'

390. *Büchern*. US have *Bücher*. Cf. note.

481+. After *Flamme* U has *in wiederlicher Gestalt*. Cf. note.

503. *Wehe*. USA have *webe*; C *wuhe*. Changed apparently on account of the ensuing *Weben* and *Webstuhl*, and also for the sake of the parallelism *Lebensfluthen*: *Wall*' = *Thatensturm*: *Wehe*.

519. U has Nun werd ich tiefer tief zu nichte. Cf. note.

521. Schleicher. U has Schwärmer. Cf. note.

532-3. Instead of these lines U has:

Man weis nicht eigentlich wie sie zu guten Dingen
Durch Ueberredung hinzubringen.

546-7. In U Wagner's speech consists of the single line:

Alein der Vortrag nützt dem Redner viel.

to which Faust's reply runs in U:

548-51. Was Vortrag! der ist gut im Puppenspiel

Mein Herr Magister hab er Krafft!

Seh er kein Schellenlauter Thor! .

Und Freundschaft, Liebe, Brüderschaft,

Trägt die sich nicht von selber vor.

596. nur immer fort. US have bis morgen früh.

1867+. In U the heading (cf. Intr. p. 1, foot-note) is: *Mephistopheles*
im Schlafrock eine große Perrücke auf. Student.

1882-95. These lines are lacking in U, the following being found
instead:

Sieht all so trocken ringsum aus

Als säß Heishunger in jedem Haus.

Meph: Bitt euch! dran euch nicht weiter lehrt,

Hier alles sich vom Studenten nährt.

Doch erst, wo werdet ihr logiren?

Das ist ein Hauptstück!

Student. Wolltet mich führen

Bin warlich ganz ein irres Lamm.

Mögt gern das gute so allzusamm,

Mögt gern das böse mir all vom Leib,

Und Freiheit, auch wohl Zeitvertreib,

Mögt auch dabei studiren tief,

Dass mirs über Kopf und Ohren liefl

O Herr helft dass meiner Seel

Am guten Wesen nimmer fehl.

Meph: tragt sich. Kein Logie habt ihr? wie ihr sagt.

Student. Hab noch nicht 'mal darnach gefragt.

Mein Wirthshaus nährt mich leiblich gut,

Keines Mägdelein drinn aufwarten thut.

- Meph:** Behüte Gott das führt euch weit!
Caffee und Billard! Weh dem Spiel!
Die Mägdelein ach sie geilen viel!
Vertrippelstreichelt eure Zeit.
Dagegen sehn wirs leidlich gern,
Dass alle Studiosi nah und fern
Uns wenigstens einmal die Wochen
Kommen untern Absatz gekrochen.
Will einer an unserm Speichel sich leggen
Den thun wir zu unsrer Rechten setzen.
- Student.** Mir wird ganz greulich vorm Gesicht!
- Meph:** Das schadt der guten Sache nicht.
Dann forderlamst mit dem Logie
Wüßt ich euch wohl nichts bessers hie,
Als geht zu Frau Sprizbierlein morgen
Weis Studiosos zu versorgen.
Hats Haus von oben bis unten voll,
Und versteht weidlich was sie soll.
Zwar Noes Arche war sauberer gefacht,
Doch ist's einmal so hergebracht.
Ihr zahlt was andre vor euch zahlten
Die ihren Rahm aufs — Haus mahlt.
- Student.** Wird mir fast so eng ums Herz herum,
Als zu Haus im Collegium.
- Meph:** Euer Logie wär nun bestellt.
Nun euren Tisch für leidlich Geld!
- Student.** Mich dünkt das gäb sich alle nach,
Wer erst von Geists Erweiterung sprach!
- Meph:** Mein Schatz! das wird euch wohl verzeihn,
Kennt nicht den Geist der Akademien.
Der Mutter Tisch müßt ihr vergessen,
Klar Wasser geschiedne Butter freffen.
Statt Hopfen Keim und iung Gemüs,
Genieffen mit Danf Brennesseln süs,
Sie thun einen Gänse stuhlgang treiben,
Aber eben drum nicht bass bekleben,
Hammel und Kalb führen ohne End,

Siebel Wetter und Tod. Grüs mein Liebgen! — Eine Hammelmauspastete mit gestopften dürren Eichenblättern vom Bloßberg, durch

einen geschundnen Haasen mit dem Hahnenkopf überschickt, und keinen Grus von der Nachtigall. Hatt sie mich nicht — Meinen Stutzbart und alle Appartinenzien hinter die Thüre geworfen wie einen stumpfen Besen, und das um — Drey Teufel! Keinen Grus sag ich als die Fenster eingeschmissen!

Frosch (den Krug auf den Tisch stossend) Ruh jetzt! — Ein nen Lied Kammeraden, ein alt Lied wenn ihr wollt! — Aufgemerkt und den Runderim mit gesungen. Frisch und hoch auf! [Here ll. 2126-49, but with dashes in place of Doctor Luther, l. 2129].

Siebel. Und eine hinlängliche Portion Rattenpulver der Köchin in die Suppe. Ich bin nit mitleidig, aber so eine Ratte könnte einen Stein erbarmen.

Brander. Selbst Ratte! Ich mögte den Schmeerbauch so am Heerde sein Seelgen ausblasen sehn!

Faust, Mephistophelus.

Meph: Nun schau wie sie's hier treiben! Wenn dir's gefällt, bergleichen Sozietät schaff ich dir Nacht nächtlisch.

Faust Guten Abend ihr Herren.

Alle Großen Dank!

Siebel Wer ist der Storch da!

Brander. Still! das ist was vornehmeres inkognito, sie haben so was unzufriednes böses im Gesicht.

Siebel Pah! Commödianten wenns hoch kommt.

Meph: (leise) Merks! den Teufel vermuthen die Kerls nie so nah er ihnen immer ist.

Frosch. Ich will 'en die Würme schon aus der Nase ziehen, wo sie herkommen! — Ist der Weeg von Rippach herüber so schlimm, dass ihr so tief in die Nacht habt reisen müssen.

Faust Wir kommen den Weeg nit

Frosch. Ich meinte etwa ihr hättet bey dem berühmten Hans dräben zu Mittag gespeist.

Faust. Ich kenn ihn nicht. (die andern lachen).

Frosch. Der ist von altem Geschlecht. Hat eine weitsläufige Familie.

Meph: Ihr seyd wohl seiner Vettern einer.

Brander (leise zu Frosch). Stecks ein! der versteht den Kummel.

Frosch. Bey Wurzen is's fatal, da muß man so lang auf die Fähr manchnmal wartzen.

F a u s t. So!

S i e b e l (leise). Sie kommen aus dem Reiche man siehts 'en an. Laßt sie nur erst fidel werden. — Seyd ihr Freunde von einem herzhaften Schluck! Herbey mit euch.

R e p h: Immer zu. (Sie stoßen an und trinken).

F r o s c h. Nun Herrn ein Liedgen. Für einen Krug ein Liedgen, das ist billig.

F a u s t. Ich habe keine Stimme.

R e p h: Ich sing eins für mich, zwey für meinen Cammeraden, hundert wenn ihr wollt, wir kommen aus Spanien wo Nachts so viel Lieder gesungen werden als Sterne am Himmel stehn.

B r a n d e r. Das verbät ich mir, ich hasse das Geklimpere, ausser wenn ich einen Rausch habe, und schlafe daß die Welt untergehen dürfte. — Für kleine Mädgen ist's so was die nit schlafen können, und am Fenster stehen Monden Kühlung einzusuckeln.

R e p h: [Il. 2207-8].

S i e b e l. Stille! Horch! Schöne Karität! schöne Liebhaberey!

F r o s c h. Noch ein mahl.

R e p h: [Il. 2211-18].

S i e b e l. Wohl gemessen! Wohl! (sie schlagen in ein Gelächter aus) Daß sie nur keine Falten werfen!

R e p h: [Il. 2223-40.]

A l l e. durcheinander. Bravo! Bravo! Schön und trefflich! Noch eins! Noch ein paar Krüge! Noch ein paar Lieder.

F a u s t. Meine Herren! Der Wein geht an! Geht an wie in Leipzig die Weine alle angehn müssen. Doch dünkt mich ihr würdet erlauben daß man euch aus einem andern Fasse zapfte.

S i e b e l. Habt ihr einen eignen Keller? Handelt ihr mit Weinen? Seid ihr vielleicht von denen Schelmen aus 'm Reich? —

A l t e n. Wart ein bißgen (er steht auf) Ich hab so eine Probe, ob ich weiter trinken darf. (Er macht die Augen zu und steht eine Weile) Nun! nun! das Köpfgn schwanckt schon!

S i e b e l. Pah! eine Flasche! Ich wills vor Gott verantworten und vor deiner Frauen. Guren Wein!

F a u s t. Schafft mir einen Bohrer.

F r o s c h. Der Wirth hat so ein Körbel mit Werkzeug in der Ecke stehn.

F a u s t. (nimmt den Bohrer) Gut! Was verlangt ihr für Wein?

Frosch He!

Faust Was für ein Gläschen mögtet ihr trinken? Ich schaffe euch!

Frosch. He! He! So ein Glas Weinwein ächten Nierensteiner.

Faust Gut! (er bohrt in den Tisch an Froschens Seite) Nun schafft Wachs!

Alten Da ein Kerzen stümpfen.

Faust So! (er stopft das Loch) Halt lezzo! — und ihr?

Siebel Muskatn Wein! Spanischen Wein sonst keinen Tropfen.

Ich will nur sehn wo das hinaus läuft.

Faust (bohrt und verstopft) Was beliebt euch?

Alten Rothen Wein! Einen Französchchen! — Die Franzosen kann ich nicht leiden, so großen Respekt ich vor ihren Wein hab.

Faust (wie oben) Nun was schafft ihr?

Brander Hält er uns für'n Narren?

Faust Schnell Herr nennt einen Wein!

Brander Todaher dann! — Soll er doch nicht aus dem Tische laufen.

Faust Stille iunger Herr! — Nun aufgeschaut! Die Gläser untergehalten. Jeder ziehe den Wachspropfen heraus! Daff aber kein Tropfen an die Erde fällt, sonst giebt's ein Unglück!

Alten Mir wirds unheimlich. Der hat den Teufel.

Faust Ausgezogen!

(Sie ziehn die Pfropfen, jedem läuft der verlangte Wein in's Glas.)

Faust Zugestopft! Und nun versucht!

Siebel Wohl! trefflich wohl!

Alle Wohl! Majestätisch wohl! — Willkommenr Gast

(Sie trinken wiederholt.)

Meph: Sie sind nun eingeschliff.

Faust Gehn wir!

Meph: Noch ein Moment.

Alle singen [II. 2293-4.] (Sie trinken wiederholt, Siebel läßt den Pfropf fallen, es fließt auf die Steine und wird zur Flamme die an Siebeln hinauf lobert.)

Siebel. Hölle und Teufel!

Brander Zauberey! Zauberey!

Faust Sagt ichs euch nicht. (er verstopft die Oeffnung und spricht einige Worte, die Flamme flieht.)

Siebel. Herr und Eatan! — Mehnt er, er dürft in ehrliche Gesellschaft sich machen und sein Hölliches Hokuspotus treiben.

Faust Stille Rastschwein!

Siebel. Mir Schwein! Du Besenstiel! Brüder! Schlagt ihn zusam-

men, Stosst ihn nieder! (Sie ziehn die Messer) Ein Zauberer ist Vogelfrey! Nach den Reichsgesetzen Vogelfrey.

(Sie wollen über Fausts her, er windt, sie stehn in großem Erstaunen auf einmal und sehen einander an.)

Siebel Was seh ich! Weinberge!

Brander Trauben um diese Jahreszeit.

Alten Wie reif! wie schön!

Frosch Halt das ist die Schönste! (Sie greifen zu, kriegen einander bey den Nasen, und heben die Messer)

Faust Halt! — Geht und schlaft euren Rausch aus!

(Faust und Meph: ab. Es gehen ihnen die Augen auf, sie fahren mit Geschrey aus einander.)

Siebel Meine Nase! War das deine Nase? Waren das die Trauben? Wo ist er?

Brander Fort! Es war der Teufel selbst.

Frosch Ich hab ihn auf einem Fasse hinaus reiten sehn.

Alten Hast du! Da ist gewiß auf dem Markt nit sicher — Wie kommen wir nach Hause.

Brander Siebel geh zu erst!

Siebel Kein Narr.

Frosch. Kommt wir wecken die Häsher unterm Rathaus, für ein Trindgeld thun die wohl ihre Schulbigkeit. Fort!

Siebel Sollte wohl der Wein noch laufen. (er vifstirt die Pfropfen.)

Alten Bildt dir's nicht ein! Trocken wie Holz!

Frosch Fort ihr Bursche! Fort! (alle ab.)

2609-10. U has:

Das ist ein herrlich schönes Kind

Die hat was in mir angezündt.

2674-77. U has:

Er thut als wär er ein Fürsten Sohn

Hätt Luzifer so ein Duzzend Pringen

Die sollten ihm schon was vermünzen

Am Ende kriegt' er eine Commission.

2735-6. U has:

Ich sag euch es sind Sachen drein

Um eine Fürstin zu gewinnen.

2760-64. Cf. note.

2785. U has: Was Guckuck mag dadrinne sein?

2814. Between this and l. 2815 U. has:

Hätt einer auch Engelsblut im Leibe,
Er würde da zum Heerings Weibe.

3031-2. U has:

Faust. Sie ist mir lieb.

Meß: Doch geht's nicht ganz umsonst,
Eine Gunst ist werth der andern Gunst.

3346-7. U has:

Das durch erschüttern durcherwarmen?
Verdrängt es diese Seelen Noth.

3483. U has:

Es ist ein Rauz wie's mehr noch geben.

3775+. The heading is in U: Dom. Requien der Mutter Gretgens.
Gretgen alle Verwandte. Amt, Orgel und Gesang Böser Geist hinter
Gretgen.

3780. U has: Deinen Gebeten nachlaßtest.

3791-2. U. has:

Schlägt da nicht quillend schon,
Brand'schande Maalgeburt!

4405-612. The text of this scene reads in U:

Perker.

Faust mit einem Bund Schlüssel und einer Lampe an einem eisernen Thürgen.

Es faßt mich längst verwohnter Schauer. Inneres Grauen der Mensch-
heit. Hier! Hier! — Auf! — Dein Zagen zögert den Todt heran.

(er faßt das Schloss es singt inwendig.) [II. 4412-20.]

Faust (zittert wankt ermannt sich und schließt auf, er hört die Ketten klirren und das
Stroh rauschen.)

Margarethe (sich verbergend auf ihrem Lager.) Weh! Weh! sie kommen.
Wittner Todt!

Faust (leise) Still! Ich komme dich zu beseyn. (erfaßt ihre Ketten sie auf-
zuschließen)

Marg: (wehrend) Weg! Um Mitternacht! Sender ist dir's morgen
frühe nicht zeitig genug.

Faust Laß!

Marg: (wälzt sich vor ihn hin) Erbarme dich mein und laß mich leben!
Ich bin so jung, so jung, und zwar schön und bin ein armes junges Mädgen.
Sieh nur einmal die Blumen an, sieh nur einmal die Kron. Erbarme dich
mein! Was hab ich dir gethan? Hab dich mein Tage nicht gesehn.

Faust. Sie verirrt und ich vermags nicht.

Marg: Sieh das Kind! Muff ich's doch tränken. Da hatt ich's eben! Da! Ich hab's getränkt! Sie nahmen mirs, und sagen ich hab es umgebracht, und sing'n Liedger auf mich! — Es ist nicht wahr — es ist ein Märgen das sich so endigt, es ist nicht auf mich daß Sie's singen.

Faust (der sich zu ihr hinwirft) Gretgen!

Marg: (die sich aufrichtet) Wo ist er! Ich hab ihn rufen hören! er rief Gretgen! Er rief mir! Wo ist er! Ach durch all das Heulen und Zähnklappen erkenn ich ihn, er ruft mir: Gretgen! (Sich vor ihm niederwerfend) Mann! Mann! Sieh mir ihn schaff mir ihn! Wo ist er!

Faust (erfaßt sie wüthend um den Hals) Meine Liebe! Meine Liebe!

Marg: (sindt ihr Haupt in seinen Schoos verbergend)

Faust Auf meine Liebe! Dein Mörder wird dein Befreher. Auf! — (Er schließt über ihrer Betäubung die Arm Kette auf) Komm, wir entgehen dem schrecklichen Schicksaal.

Margr (angelehnt) Küsse mich! Küsse mich!

Faust Tausendmal! Nur eile Gretgen eile!

Margr: Küsse mich! Kannst du nicht mehr küssen? Wie! Was! Bist mein Heinrich und hast's Küssen verlernt! Wie sonst ein ganzer Himmel mit deiner Umarmung gewaltig über mich eindrang. Wie du küsstest als wolltest du mich in wollüstigem Tod ersticken. Heinrich küsse mich, sonst küß ich dich (ne laßt ihn an) Weh! deine Lippen sind kalt! Todt! Antworten nicht!

Faust Folge mir, ich herze dich mit tausendfacher Glut. Nur folge mir.

Margr: (Sie setzt sich und bleibt eine Zeitlang stille) Heinrich bist du's?

Faust Ich bin's. Komm mit.

Marg: Ich begreiff's nicht! Du? Die Fesseln los! Befreyh mich. Wen befreyhst du? Weist du's?

Faust. Komm! Komm!

Margr: Meine Mutter hab ich umgebracht! Mein Kind hab ich extränkt. Dein Kind! Heinrich! — Großer Gott im Himmel soll das kein Traum seyn! deine Hand Heinrich! — Sie ist feucht — Wische sie ab ich bitte dich! Es ist Blut dran — Stecke den Degen ein! Mein Kopf ist verrückt.

Faust. Du bringst mich um.

Margr: Nein du sollst überbleiben, überbleiben von allen. Wer sorgte für die Gräber! So in eine Reihe ich bitte dich, neben die Mutter den Bruder da! Mich dahin und mein Kleines an die rechte Brust. Sieh mir die Hand drauf du bist mein Heinrich.

F a u f t (will sie weg ziehen) Fühlst du mich! Hörst du mich! Komm ich hins ich befrehe dich.

M a r g r: Da hinaus.

F a u f t Freiheit!

M a r g r: Da hinaus! Nicht um die Welt. Ist das Grab draus, komm! Lauert der Todt! Komm. Von hier in's ewige Ruhe Bett weiter nicht einen Schritt. Ach Heinrich könnt ich mit dir in alle Welt.

F a u f t. Der Kerker ist offen säume nicht.

M a r g r: Sie lauren auf mich an der Strafe am Wald.

F a u f t. Hinaus! Hinaus!

M a r g r: Ums Leben nicht — Siehst du's zappeln! Rette den armen Wurm er zappelt noch! — Fort! geschwind! Nur übern Steg, gerad in Wald hinein links am Leich wo die Planke steht. Fort! rette! rette!

F a u f t Rette! Rette dich!

M a r g r: Wären wir nur den Berg vorbeig, da sitzt meine Mutter auf einem Stein und wackelt mit dem Kopf! Sie winckt nicht sie nickt nicht, ihr Kopf ist ihr schweer. Sie sollt schlafen daß wir könnten wachen und uns freuen behsammen.

F a u f t (ergreift sie und will sie wegtragen)

M a r g r: Ich schreie laut, laut daß alles erwacht.

F a u f t Der Tag graut. O Liebgen! Liebgen!

M a r g r: Tag! Es wird Tag! Der letzte Tag! Der Hochzeit Tag! — Sag's niemand daß du die Nacht vorher bey Gretgen warst. — Mein Kränzgen! — Wir sehn uns wieder! — Hörst du die Bürger schlürpsen nur über die Gassen! Hörst du! Kein lautes Wort. Die Glocke ruft! — Krach das Stäbgen bricht! — Es zuckt in jedem Nacken die Schärfe die nach meinem zuckt! — Die Glocke hör.

M e p h: erscheint. Auf oder ihr seyd verlohren, meine Pferde schaudern, der Morgen dämmert auf.

M a r g r: Der! der! Laß ihn schick ihn fort! Der will mich! Nein! Nein! Gericht Gottes komm über mich, dein bin ich! rette mich! Nimmer nimmermehr! Auf ewig lebe wohl. Leb wohl Heinrich.

F a u f t sie umfassenb. Ich lasse dich nicht!

M a r g r. Ihr heiligen Engel bewahret meine Seele — mir grauts vor dir Heinrich.

M e p h: Sie ist gerichtet! (er verschwindet mit Faust, die Thüre raffelt zu man hört verhallend) Heinrich! Heinrich!

Beath's Modern Language Series.

GERMAN GRAMMARS AND READERS.

- Nix's Erstes deutsches Schulbuch.** For primary classes. Illus. 202 pp. 35 cts.
Joyne-Meissner German Grammar. Half leather. \$1.15.
Joyne's Shorter German Grammar. Part I of the above. 80 cts.
Alternative Exercises. Two sets. Can be used, for the sake of change, instead of those in the *Joyne-Meissner* itself. 54 pages. 15 cts.
Joyne and Wesselhoeft's German Grammar. \$1.15.
Fraser and Van der Smissen's German Grammar. \$1.10.
Harris's German Lessons. Elementary Grammar and Exercises for a short course, or as introductory to advanced grammar. Cloth. 60 cts.
Sheldon's Short German Grammar. For those who want to begin reading as soon as possible, and have had training in some other languages. Cloth. 60c.
Ball's German Grammar. 90 cts.
Ball's German Drill Book. Companion to any grammar. 80 cts.
Spanhoofd's Lehrbuch der deutschen Sprache. Grammar, conversation, and exercises, with vocabularies. \$1.00.
Poster's Geschichten und Märchen. For young children. 25 cts.
Guerber's Märchen und Erzählungen, I. With vocabulary and questions in German on the text. Cloth. 162 pages. 60 cts.
Guerber's Märchen und Erzählungen, II. With Vocabulary. Follows the above or serves as independent reader. Cloth. 202 pages. 65 cts.
Joyne's Shorter German Reader. 60 cts.
Deutsch's Colloquial German Reader. 90 cts.
Spanhoofd's Deutsches Lesebuch. 75 cts.
Boisen's German Prose Reader. 90 cts.
Huss's German Reader. 70 cts.
Gore's German Science Reader. 75 cts.
Harris's German Composition. 50 cts.
Wesselhoeft's Exercises. Conversation and composition. 50 cts.
Wesselhoeft's German Composition. 40 cts.
Hatfield's Materials for German Composition. Based on *Immensée* and on *Höher als die Kirche*. Paper. 33 pages. Each, 12 cts.
Horning's Materials for German Composition. Based on *Der Schweißgersteln*. 32 pages. 12 cts. Part II only. 16 pages. 5 cts.
Stüven's Praktische Anfangsgründe. Cloth. 203 pages. 70 cts.
Krüger and Smith's Conversation Book. 40 pages. 25 cts.
Meissner's German Conversation. 65 cts.
Deutsches Liederbuch. With music. 164 pages. 75 cts.
Beath's German Dictionary. Retail price, \$1.50.

Death's Modern Language Series.

ELEMENTARY GERMAN TEXTS.

- Grimm's Märchen and Schiller's Der Taucher** (van der Smissen). With vocabulary. *Märchen* in Roman Type. 45 cts.
- Andersen's Märchen** (Super). With vocabulary. 50 cts.
- Andersen's Bilderbuch ohne Bilder** (Bernhardt). Vocabulary. 30 cts.
- Campe's Robinson der Jüngere** (Ibershoff). Vocabulary. 40 cts.
- Leander's Träumereien** (van der Smissen). Vocabulary. 40 cts.
- Volkmann's Kleine Geschichten** (Bernhardt). Vocabulary. 30 cts.
- Easy Selections for Sight Translation** (Deering). 15 cts.
- Storm's Geschichten aus der Tonne** (Vogel). Vocabulary. 40 cts.
- Storm's In St. Jürgen** (Wright). Vocabulary. 30 cts.
- Storm's Immensee** (Bernhardt). Vocabulary. 30 cts.
- Storm's Pole Poppenspüler** (Bernhardt). Vocabulary. 40 cts.
- Heyse's Niels mit der offenen Hand** (Joynes). Vocab. and exercises. 30 cts.
- Heyse's L'Arrabiata** (Bernhardt). With vocabulary. 25 cts.
- Von Hillern's Höher als die Kirche** (Clary). Vocab. and exercises. 30 cts.
- Hauff's Der Zwerg Nase**. No notes. 15 cts.
- Hauff's Das kalte Herz** (van der Smissen). Vocab. Roman type. 40 cts.
- Ali Baba and the Forty Thieves**. No notes. 20 cts.
- Schiller's Der Taucher** (van der Smissen). Vocabulary. 12 cts.
- Schiller's Der Neffe als Onkel** (Beresford-Webb). Notes and vocab. 30 cts.
- Goethe's Das Märchen** (Eggert). Vocabulary. 30 cts.
- Baumbach's Waldnovellen** (Bernhardt). Six stories. Vocabulary. 35 cts.
- Spyri's Rosenreali** (Boll). Vocabulary. 25 cts.
- Spyri's Moni der Geissbub**. With vocabulary by H. A. Guerber. 25 cts.
- Zschokke's Der zerbrochene Krug** (Joynes). Vocab. and exercises. 25 cts.
- Baumbach's Nicotiana** (Bernhardt). Vocabulary. 30 cts.
- Elz's Er ist nicht eifersüchtig**. With vocabulary by Prof. B. Wells. 20 cts.
- Carmen Sylva's Aus meinem Königreich** (Bernhardt). Vocabulary. 35 cts.
- Gerstäcker's Germelshausen** (Lewis). Notes and vocabulary. 30 cts.
- Wichert's Als Verlobte empfehlen sich** (Flom). Vocabulary. 25 cts.
- Benedix's Nein** (Spanhoofd). Vocabulary and exercises. 25 cts.
- Benedix's Der Prozess** (Wells). Vocabulary. 20 cts.
- Lambert's Alltägliches**. Vocabulary and exercises. 75 cts.
- Der Weg zum Glück** (Bernhardt). Vocabulary. 40 cts.
- Mosher's Willkommen in Deutschland**. Vocabulary and exercises. 75 cts.
- Blüthgen's Das Peterle von Nürnberg** (Bernhardt). Vocabulary. 35 cts.
- Münchhausen: Reisen und Abenteuer** (Schmidt). Vocabulary. 30 cts.

Beath's Modern Language Series.

INTERMEDIATE GERMAN TEXTS. (Partial List.)

- Baumbach's Das Habichtsfräulein** (Bernhardt). Vocabulary. 40 cts.
Heyse's Hochzeit auf Capri (Bernhardt). Vocabulary. 30 cts.
Hoffmann's Gymnasium zu Stolpenburg (Buehner). Vocabulary. 35 cts.
Grillparzer's Der arme Spielmann (Howard). Vocabulary. 35 cts.
Seidel: Aus Goldenen Tagen (Bernhardt). Vocabulary. 35 cts.
Seidel's Leberecht Hühnchen (Spanhoofd). Vocabulary. 30 cts.
Auf der Sonnenseite (Bernhardt). Vocabulary. 35 cts.
Frommel's Mit Ränzel und Wanderstab (Bernhardt). Vocabulary. 35 cts.
Frommel's Eingeschneit (Bernhardt). Vocabulary. 30 cts.
Keller's Kleider machen Leute (Lambert). Vocabulary. 35 cts.
Liliencron's Anno 1870 (Bernhardt). Vocabulary. 40 cts.
Baumbach's Die Nonna (Bernhardt). Vocabulary. 30 cts.
Riehl's Der Fluch der Schönheit (Thomas). Vocabulary. 30 cts.
Riehl's Das Spielmannskind; Der stumme Ratsherr (Eaton). Vocabulary and exercises. 35 cts.
Ebner-Eschenbach's Die Freiherren von Gemperlein (Hohlfeld). 30 cts.
Freytag's Die Journalisten (Toy). 30 cts. With vocabulary. 40 cts.
Wilbrandt's Das Urteil des Paris (Wirt). 30 cts.
Schiller's Das Lied von der Glocke (Chamberlin). Vocabulary. 20 cts.
Schiller's Jungfrau von Orleans (Wells). Illus. 60 cts. Vocab., 70 cts.
Schiller's Maria Stuart (Rhoades). Illustrated. 60 cts. Vocab., 70 cts.
Schiller's Wilhelm Tell (Deering). Illustrated. 50 cts. Vocab., 70 cts.
Schiller's Ballads (Johnson). 60 cts.
Baumbach's Der Schwiegersohn (Bernhardt). 30 cts. Vocabulary, 40 cts.
Arnold's Fritz auf Ferien (Spanhoofd). Vocabulary. 25 cts.
Heyse's Das Mädchen von Treppi (Joynes). Vocab. and exercises. 30 cts.
Stille Wasser (Bernhardt). Three tales. Vocabulary. 35 cts.
Sudermann's Teja (Ford). Vocabulary. 25 cts.
Arnold's Aprilwetter (Fossler). Vocabulary. 35 cts.
Gerstäcker's Irrfahrten (Sturm). Vocabulary. 45 cts.
Benedix's Plautus und Terenz; Der Sonntagsjäger (Wells). 25 cts.
Moser's Köpfnickerstrasse 120 (Wells). 30 cts.
Moser's Der Bibliothekar (Wells). Vocabulary. 40 cts.
Drei kleine Lustspiele. Günstige Vorzeichen, Der Prozess, Einer muss heiraten. Edited with notes by Prof. B. W. Wells. 30 cts.
Helbig's Komödie auf der Hochschule (Wells). 30 cts.
Stern's Die Wiedertäufer (Sturm). Vocabulary. 30 cts.

Beath's Modern Language Series.

INTERMEDIATE GERMAN TEXTS. (Partial List.)

- Schiller's Geschichte des dreissigjährigen Krieges.** Book III. With notes by Professor C. W. Prettyman, Dickinson College. 35 cts.
- Schiller's Der Geisterseher** (Joynes). Vocabulary. 30 cts.
- Arndt, Deutsche Patrioten** (Colwell). Vocabulary. 30 cts.
- Selections for Sight Translation** (Mondan). 15 cts.
- Selections for Advanced Sight Translation** (Chamberlin). 15 cts.
- Aus Herz und Welt.** Two stories, with notes by Dr. Wm. Bernhardt. 25 cts.
- Novellen-Bibliothek.** Vol. I, five stories. Vol. II, six stories. Selected and edited with notes by Dr. Wilhelm Bernhardt. Each, 35 cts.
- Unter dem Christbaum** (Bernhardt). Notes. 35 cts.
- Hoffmann's Historische Erzählungen** (Beresford-Webb). Notes. 25 cts.
- Benedix's Die Hochzeitsreise** (Schiefferdecker). 25 cts.
- Stökl's Alle Fünf** (Bernhardt). Vocabulary. 30 cts.
- Till Eulenspiegel** (Betz). Vocabulary. 30 cts.
- Wildenbruch's Neid** (Prettyman). Vocabulary. 35 cts.
- Wildenbruch's Das Edle Blut** (Schmidt). Vocabulary. 25 cts.
- Wildenbruch's Der Letzte** (Schmidt). Vocabulary. 30 cts.
- Wildenbruch's Harold** (Eggert). 35 cts.
- Stifter's Das Haidedorf** (Heller). 20 cts.
- Chamisso's Peter Schlemihl** (Primer). 25 cts.
- Eichendorff's Aus dem Leben eines Taugenichts** (Osthaus). Vocab. 45 cts.
- Heine's Die Harzreise** (Vos). Vocabulary. 45 cts.
- Jensen's Die braune Erica** (Joynes). Vocabulary. 35 cts.
- Lyrics and Ballads** (Hatfield). 75 cts.
- Meyer's Gustav Adolfs Page** (Heller). 25 cts.
- Sudermann's Johannes** (Schmidt). 35 cts.
- Sudermann's Heimat** (Schmidt). 35 cts.
- Sudermann's Der Katzensteg** (Wells). Abridged. 40 cts.
- Dahn's Sigwalt und Sigridh** (Schmidt). 25 cts.
- Keller's Romeo und Julia auf dem Dorfe** (Adams). 30 cts.
- Hauff's Lichtenstein** (Vogel). Abridged. 75 cts.
- Böhlau Ratsmädchengeschichten** (Haevernick). Vocabulary. 40 cts.
- Keller's Fähnlein der sieben Aufrechten** (Howard). Vocabulary. 40 cts.
- Riehl's Burg Weideck** (Jonas). Vocabulary and exercises. 35 cts.
- Lohmeyer's Geissbub von Engelberg** (Bernhardt). Vocabulary. 40 cts.
- Zschokke's Das Abenteuer der Neujahrsnacht** (Handschin). Vocab. 35 cts.
- Zschokke's Das Wirtshaus zu Cransac** (Joynes). Vocabulary. 30 cts.

Deatb's Modern Language Series.

ADVANCED GERMAN TEXTS.

- Scheffel's Trompeter von Sakkingen (Wenckebach). Abridged. 30 cts.
Scheffel's Ekkehard (Wenckebach). Abridged. 55 cts.
Mörke's Mozart auf der Reise nach Prag (Howard). 35 cts.
Freytag's Soll und Haben (Files). Abridged. 55 cts.
Freytag's Aus dem Staat Friedrichs des Grossen (Hagar). 25 cts.
Freytag's Aus dem Jahrhundert des grossen Krieges (Rhoades). 35 cts.
Freytag's Rittmeister von Alt-Rosen (Hatfield). 50 cts.
Fulda's Der Talisman (Prettyman). 35 cts.
Kärner's Zriny (Holzwarth). 35 cts.
Lessing's Minna von Barnhelm (Primer). 60 cts. With vocabulary, 65 cts.
Lessing's Nathan der Weise (Primer). 80 cts.
Lessing's Emilia Galotti (Winkler). 60 cts.
Schiller's Wallenstein's Tod (Eggert). 60 cts.
Goethe's Sesenheim (Huss). From *Dichtung und Wahrheit*. 30 cts.
Goethe's Meisterwerke (Bernhardt). \$1.25.
Goethe's Dichtung und Wahrheit. (I-IV). Buchheim. 90 cts.
Goethe's Hermann und Dorothea (Hewett). 75 cts.
Goethe's Hermann und Dorothea (Adams). Vocabulary. 65 cts.
Goethe's Iphigenie (Rhoades). 60 cts.
Goethe's Egmont (Hatfield). 60 cts.
Goethe's Torquato Tasso (Thomas). 75 cts.
Goethe's Faust (Thomas). Part I, \$1.15 Part II, \$1.50.
Goethe's Poems. Selected and edited by Prof. Harris, Adelbert College. 90 cts.
Grillparzer's Der Traum, ein Leben (Meyer). 40 cts.
Ludwig's Zwischen Himmel und Erde (Meyer). 55 cts.
Heine's Poems. Selected and edited by Prof. White. 75 cts.
Tombo's Deutsche Reden. 90 cts.
Walther's Meereskunde. (Scientific German). 55 cts.
Thomas's German Anthology. \$2.25.
Hodges' Scientific German. 75 cts.
Kayser's Die Elektronentheorie (Wright). 20 cts.
Lassar-Cohn's Die Chemie im täglichen Leben (Brooks). 45 cts.
Wagner's Entwicklungslehre (Wright). 30 cts.
Helmholtz's Populäre Vorträge (Shumway). 55 cts.
Wenckebach's Deutsche Literaturgeschichte. Vol. I (to 1100 A.D.) 50 cts.
Wenckebach's Meisterwerke des Mittelalters. \$1.26.
Dahn's Ein Kampf um Rom (Wenckebach). Abridged. 55 cts.

Death's Modern Language Series.

FRENCH GRAMMARS AND READERS.

- Bruce's *Grammaire Française*. \$1.15.
Clarke's *Subjunctive Mood*. An inductive treatise, with exercises. 50 cts.
Edgren's *Compendious French Grammar*. \$1.15. Part I. 35 cts.
Fontaine's *Livre de Lecture et de Conversation*. 90 cts.
Fraser and Squair's *French Grammar*. \$1.15.
Fraser and Squair's *Abridged French Grammar*. \$1.10.
Fraser and Squair's *Elementary French Grammar*. 90 cts.
Grandgent's *Essentials of French Grammar*. \$1.00.
Grandgent's *Short French Grammar*. 75 cts.
Roux's *Lessons in Grammar and Composition*, based on *Colomba*. 18 cts.
Hennequin's *French Modal Auxiliaries*. With exercises. 50 cts.
Houghton's *French by Reading*. \$1.15.
Mansion's *First Year French*. For young beginners. 50 cts.
Méthode Hénin. 50 cts.
Bruce's *Lectures Faciles*. 60 cts.
Bruce's *Dictées Françaises*. 30 cts.
Fontaine's *Lectures Courantes*. \$1.00.
Giese's *French Anecdotes*. 00 cts.
Hotchkiss' *Le Primer Livre de Français*. Boards. 35 cts.
Bowen's *First Scientific Reader*. 90 cts.
Davies' *Elementary Scientific French Reader*. 40 cts.
Lyon and Larpent's *Primary French Translation Book*. 60 cts.
Snow and Lebon's *Easy French*. 60 cts.
Super's *Preparatory French Reader*. 70 cts.
Bouvet's *Exercises in Syntax and Composition*. 75 cts.
Storr's *Hints on French Syntax*. With exercises. 30 cts.
Brigham's *French Composition*. 12 cts.
Comfort's *Exercises in French Prose Composition*. 30 cts.
Grandgent's *French Composition*. 50 cts.
Grandgent's *Materials for French Composition*. Each, 12 cts.
Kimball's *Materials for French Composition*. Each, 12 cts.
Mansion's *Exercises in Composition*. 160 pages. 60 cts.
Marcou's *French Review Exercises*. 25 cts.
Prisoners of the Temple (Guerber). For French Composition. 25 cts.
Story of Cupid and Psyche (Guerber). For French Composition. 12 cts.
Heath's *French Dictionary*. Retail price, \$1.50.

Beath's Modern Language Series.

ELEMENTARY FRENCH TEXTS.

- Easy Selections for Sight Translation (Mansion).** 15 cts.
Séguir's Les Malheurs de Sophie (White). Vocabulary. 45 cts.
French Fairy Tales (Joynes). Vocabulary and exercises. 35 cts.
Seintine's Picciola. With notes and vocabulary by Prof. O. B. Super. 45 cts.
Mairêt's La Tâche du Petit Pierre (Super). Vocabulary. 35 cts.
Bruno's Les Enfants Patriotes (Lyon). Vocabulary. 25 cts.
Bruno's Tour de la France par deux Enfants (Fontaine). Vocabulary. 45 cts.
Verne's L'Expédition de la Jeune Hardie (Lyon). Vocabulary. 25 cts.
Gervais Un Cas de Conscience (Horsley). Vocabulary. 25 cts.
Gémin's Le Petit Tailleur Bouton (Lyon). Vocabulary. 25 cts.
Assolant's Aventure du Célèbre Pierrot (Pain). Vocabulary. 25 cts.
Assolant's Récits de la Vieille France. Notes by E. B. Wauton. 25 cts.
Müller's Grandes Découvertes Modernes. 25 cts.
Récits de Guerre et de Révolution (Minssen). Vocabulary. 25 cts.
Bedollière's La Mère Michel et son Chat (Lyon). Vocabulary. 25 cts.
Legouvé and Labiche's Cigale chez les Fourmis (Witherby). 20 cts.
Labiche's La Grammaire (Levi). Vocabulary. 25 cts.
Labiche's Le Voyage de M. Perrichon (Wells). Vocabulary. 30 cts.
Labiche's La Poudre aux Yeux (Wells). Vocabulary. 30 cts.
Lemaitre, Contes (Rensch). Vocabulary. 30 cts.
Dumas's Duc de Beaufort (Kitchen). Vocabulary. 30 cts.
Dumas's Monte-Cristo (Spiers). Vocabulary. 40 cts.
Berthet's Le Pacte de Famine. With notes by B. B. Dickinson. 25 cts.
Erckmann-Chatrian's Le Conscrit de 1813 (Super). Vocabulary. 45 cts.
Erckmann-Chatrian's L'Histoire d'un Paysan (Lyon). 25 cts.
France's Abeille (Lebon). 25 cts.
Moinaux's Les deux Sourds (Spiers). Vocabulary. 25 cts.
La Main Malheureuse (Guerber). Vocabulary. 25 cts.
Enault's Le Chien du Capitaine (Fontaine). Vocabulary. 35 cts.
Trois Contes Cholsis par Daudet (Sanderson). Vocabulary. 20 cts.
Deanoyer's Jean-Paul Choppart (Fontaine). Vocabulary. 40 cts.
Selections for Sight Translation (Bruce). 15 cts.
Laboulaye's Contes Bleus (Fontaine). Vocabulary. 35 cts.
Malot's Sans Famille (Spiers). Vocabulary. 40 cts.
Meilhac and Halévy's L'Été de la St.-Martin (François). Vocab. 25 cts.

Deatb's Modern Language Series.

INTERMEDIATE FRENCH TEXTS. (Partial List.)

- Beaumarchais's *Le Barbier de Seville* (Spiers). 25 cts.
Eckmann-Chatrian's *Waterloo* (Super). 35 cts.
About's *Le Roi des Montagnes* (Logie). 40 cts. Vocabulary, 50 cts.
Paileron's *Le Monde où l'on s'ennuie* (Pendleton). 30 cts.
Historiettes Modernes (Fontaine). Vol. I. 60 cts.
Historiettes Modernes. Vol. II. 35 cts.
Fleurs de France (Fontaine). 35 cts.
French Lyrics (Bowen). 60 cts.
Loti's *Pêcheur d'Islande* (Super). 40 cts.
Loti's *Ramuntcho* (Fontaine). 30 cts.
Sandeau's *Mlle. de la Seiglière* (Warren). 30 cts.
Souvestre's *Le Mari de Mme. Solange* (Super). 20 cts.
Souvestre's *Les Confessions d'un Ouvrier* (Super). 25 cts.
Souvestre's *Un Philosophe sous les Toits* (Fraser). 50 cts. Vocab., 55 cts.
Augier's *Le Gendre de M. Poirier* (Wells). 25 cts.
Scribe's *Bataille de Dames* (Wells). 25 cts.
Scribe's *Le Verre d'eau* (Eggert). 30 cts.
Merimée's *Colomba* (Fontaine). 35 cts. With vocabulary. 45 cts.
Merimée's *Chronique du Règne de Charles IX* (Desages). 25 cts.
Musset's *Pierre et Camille* (Super). 20 cts.
Verne's *Tour du Monde en quatre vingt jours* (Edgren). 35 cts.
Verne's *Vingt mille lieues sous la mer* (Fontaine). Vocabulary. 45 cts.
Sand's *La Mare au Diable* (Sumichrast). Vocabulary. 35 cts.
Sand's *La Petite Fadette* (Super). Vocabulary. 35 cts.
Sept Grands Auteurs du XIX^e Siècle (Fortier). Lectures, 60 cts.
Vigny's *Cinq-Mars* (Sankey). Abridged. 60 cts.
Vigny's *Le Cachet Rouge* (Fortier). 20 cts.
Vigny's *Le Canne de Junc* (Spiers). 40 cts.
Halévy's *L'Abbé Constantin* (Logie). 30 cts. Vocab. 40 cts.
Halévy's *Un Mariage d'Amour* (Hawkins). 25 cts.
Renan's *Souvenirs d'Enfance et de Jeunesse* (Babbitt). 75 cts.
Thier's *Expédition de Bonaparte en Egypte* (Fabregou). 30 cts.
Gautier's *Jettatura* (Schinz). 30 cts.
Guerber's *Marie-Louise*. 25 cts.
Zola's *La Débâcle* (Wells). Abridged. 60 cts.

